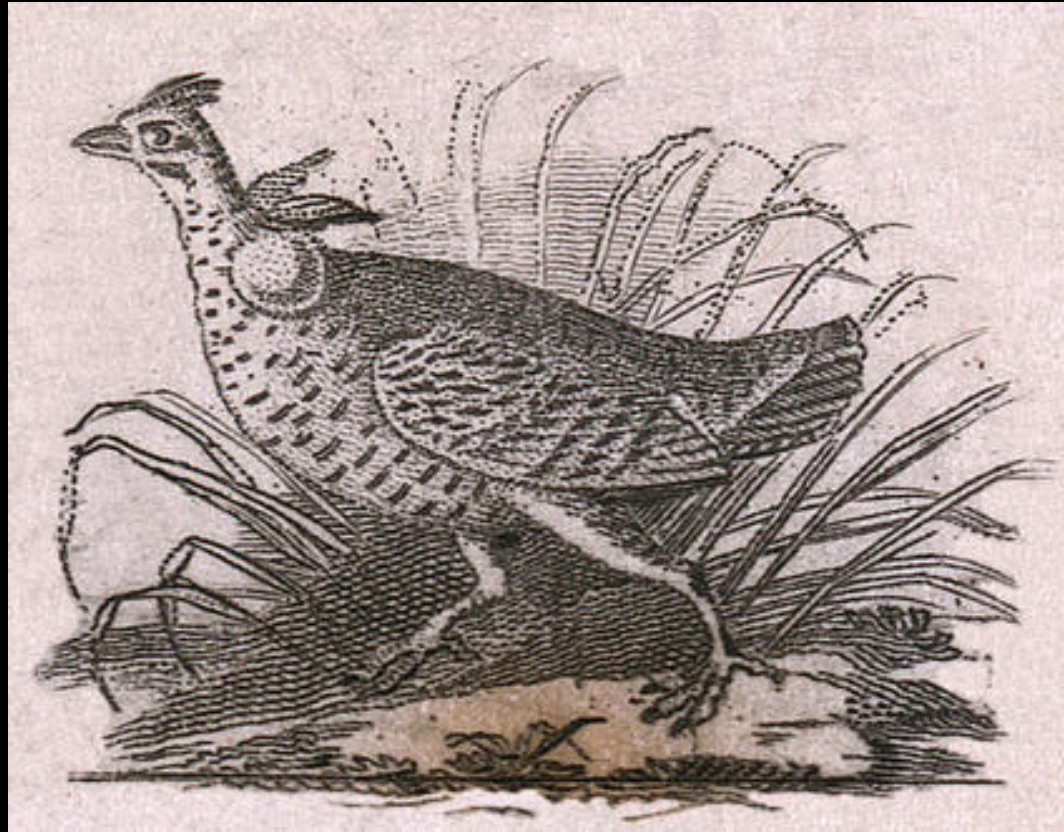
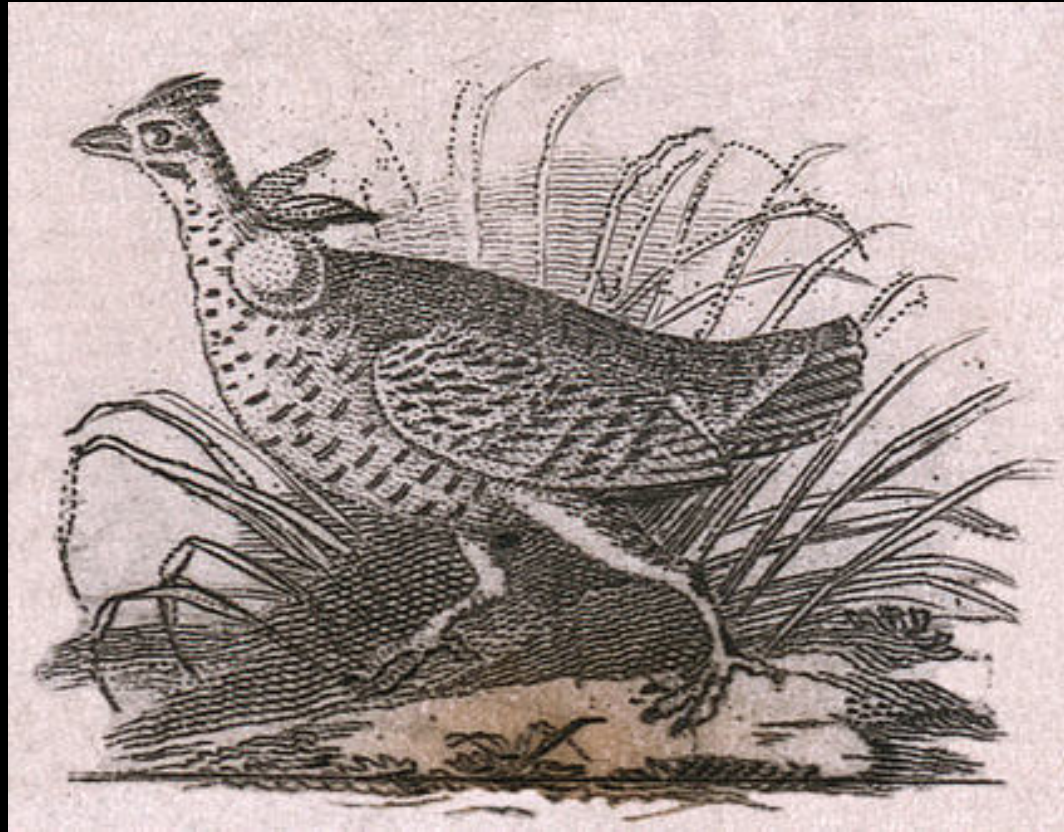


Eric P. Newman & The Successful Hunt For



AUDUBON'S MISSING GROUSE

Eric P. Newman & The Successful Hunt For



AUDUBON'S MISSING GROUSE

July 29, 2010: The Academy of Natural Sciences, one of America's oldest and most prestigious scientific organizations, broke the news:



FOR IMMEDIATE RELEASE

July 29, 2010

Carolyn Belardo, 215-299-1043, belardo@ansp.org

Press Room: www.ansp.org/press

RSS: www.ansp.org/feeds/ansp_media_rss.xml

DISCOVERED! AUDUBON'S FIRST ENGRAVING OF A BIRD

PHILADELPHIA—In 1824, three years before he began to publish his famous “double elephant folio” *The Birds of America*, John James Audubon (1785-1851), the eminent artist of American birds and animals, created a drawing of a running grouse for use in the design for a New Jersey bank note. Although the artist mentions the drawing and the resulting engraved paper money in two separate diary entries, no one has ever been able to locate or identify such an illustration.

An engraving of John James Audubon's drawing of a Heath Hen ("Running Grouse") -- *missing since 1824* -- had been found by **Eric P. Newman & Robert M. Peck.**



FOR IMMEDIATE RELEASE

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DISCOVERED! AUDUBON'S FIRST ENGRAVING OF A BIRD

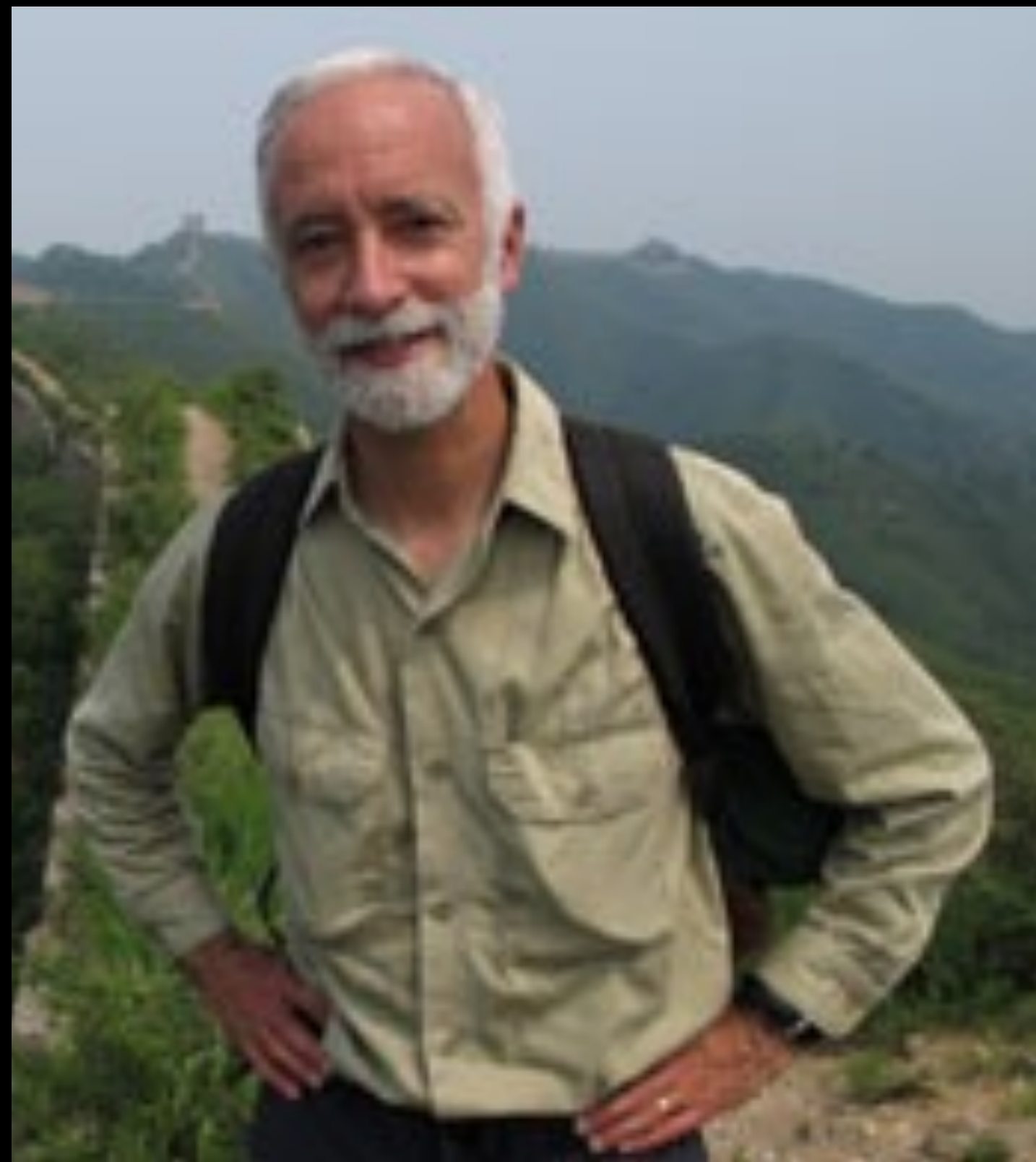
PHILADELPHIA—In 1824, three years before he began to publish his famous “double elephant folio” *The Birds of America*, John James Audubon (1785-1851), the eminent artist of American birds and animals, created a drawing of a running grouse for use in the design for a New Jersey bank note. Although the artist mentions the drawing and the resulting engraved paper money in two separate diary entries, no one has ever been able to locate or identify such an illustration.

**Centenarian
Eric P. Newman,
of course, is the
dean of American
numismatic
researchers and
authors.
He is probably
America's best
known
numismatist.**

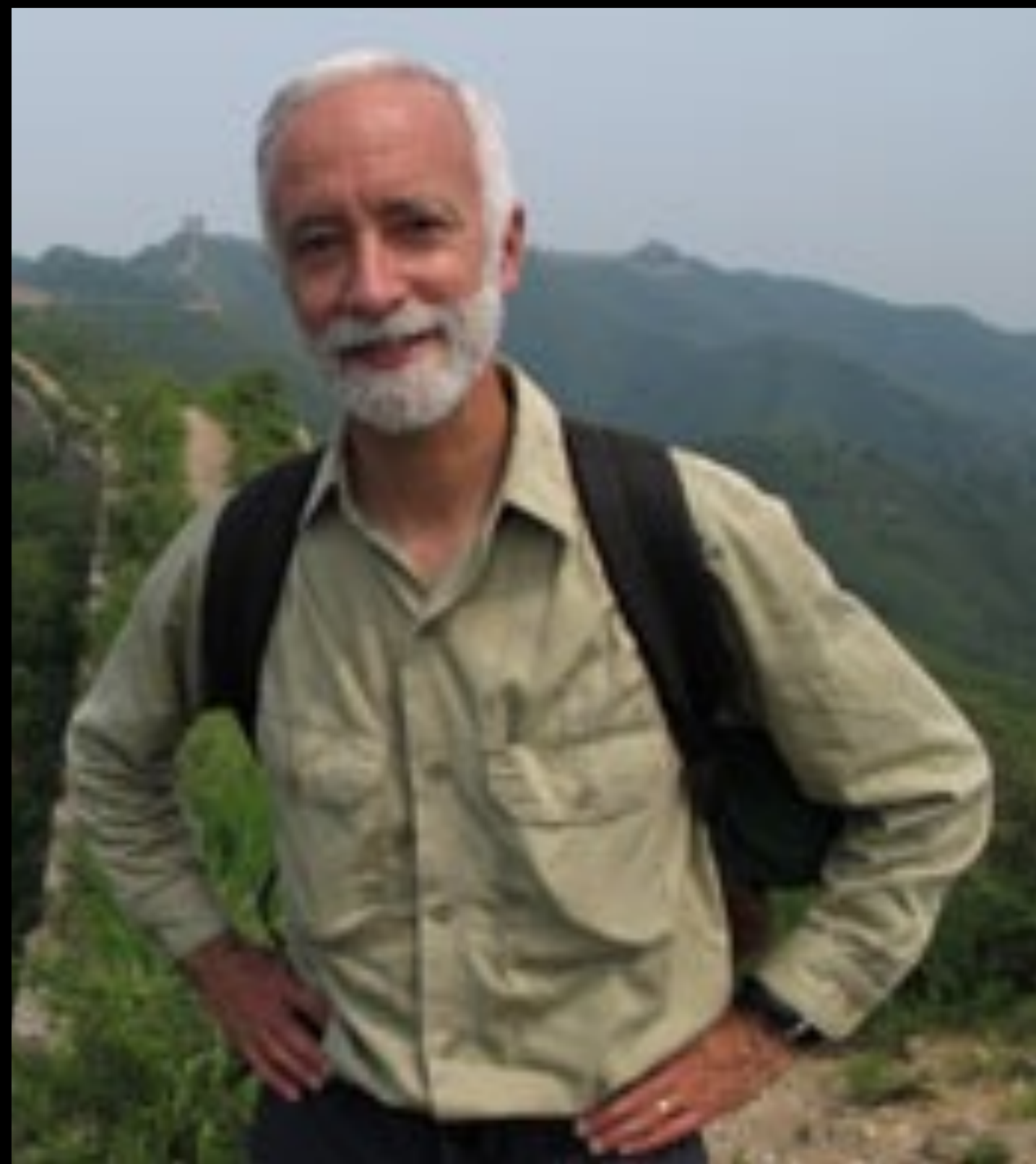


**Newman's
*The Early Paper
Money of
America* is the
only reference
book that sits ON
my desk.
He has been a
trusted confidant
since my years at
the Smithsonian.**





**Robert M. Peck is
Curator of Art and
Artifacts, and
Senior Fellow of
the Academy of
Natural Sciences
in Philadelphia.**



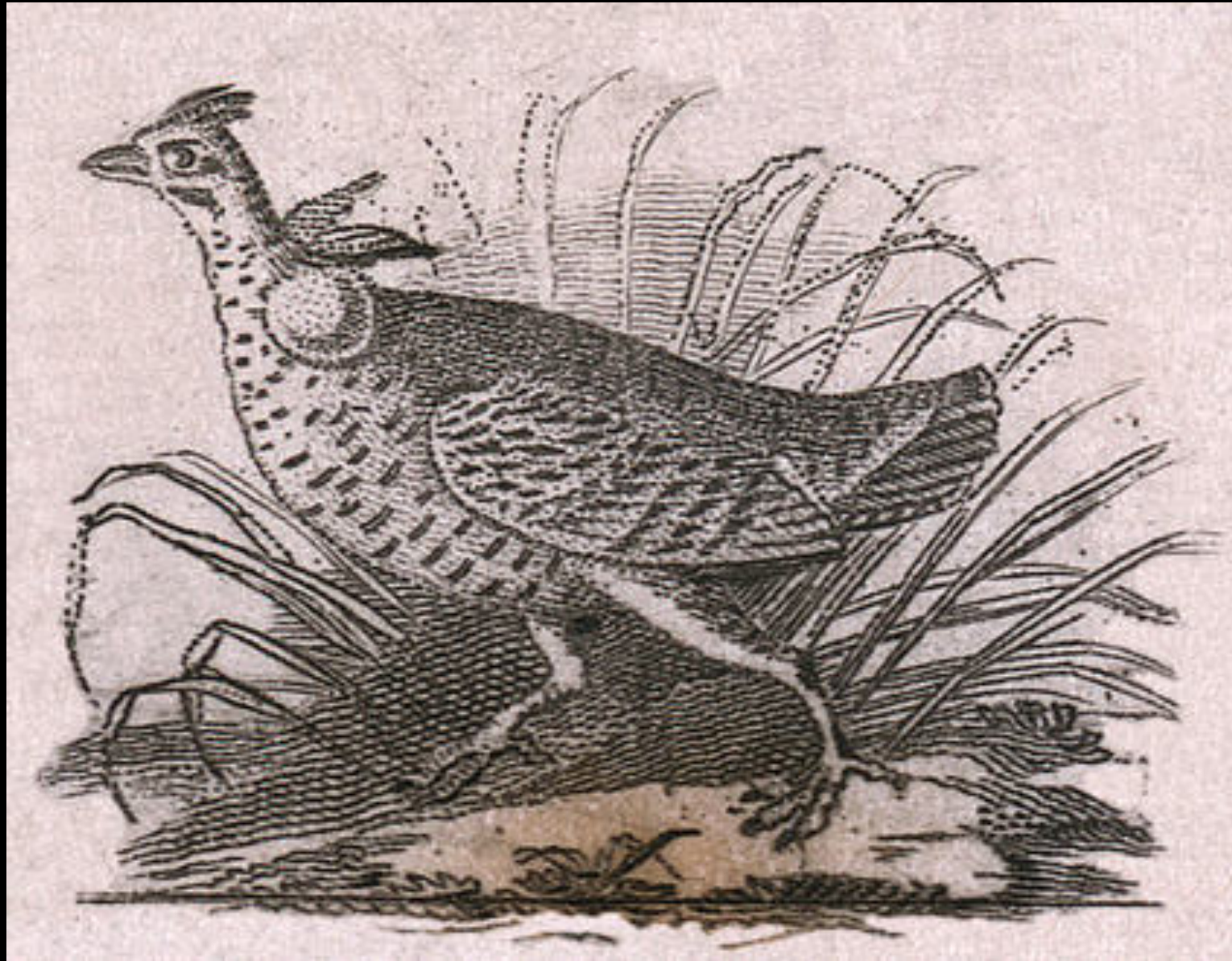
A noted author, naturalist, and Audubon historian, Peck has traveled extensively in the Americas, Africa, Asia, and Europe.

The Academy of Natural Sciences was founded in 1812 Philadelphia "for the encouragement & cultivation of the sciences, & the advancement of useful learning." It is a MUST visit.



1900 BENJAMIN FRANKLIN PARKWAY · PHILADELPHIA · PA 19103

And this, of course, was the *cause célèbre*.



The Heath Hen is a subspecies of the Pinnated Grouse (or Greater Prairie Chicken), also known as the Running Grouse. It is now extinct in America. Under all five names!

Aside: While I have nothing but admiration for the Academy, as a writer of Press Releases, I flinch at a conceptual mislead in their headline:



FOR IMMEDIATE RELEASE

July 29, 2010

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RSS: www.ansp.org/feeds/ansp_media_rss.xml

DISCOVERED! AUDUBON'S FIRST ENGRAVING OF A BIRD

Audubon was a painter, not the engraver. What was DISCOVERED was 'FIRST ENGRAVING OF AN AUDUBON BIRD'. There is a difference.

**John James
Audubon
(1785-1851) is in
the top-tier of
'American'
artists, and
remains the most
famous painter of
American birds
and animals.**



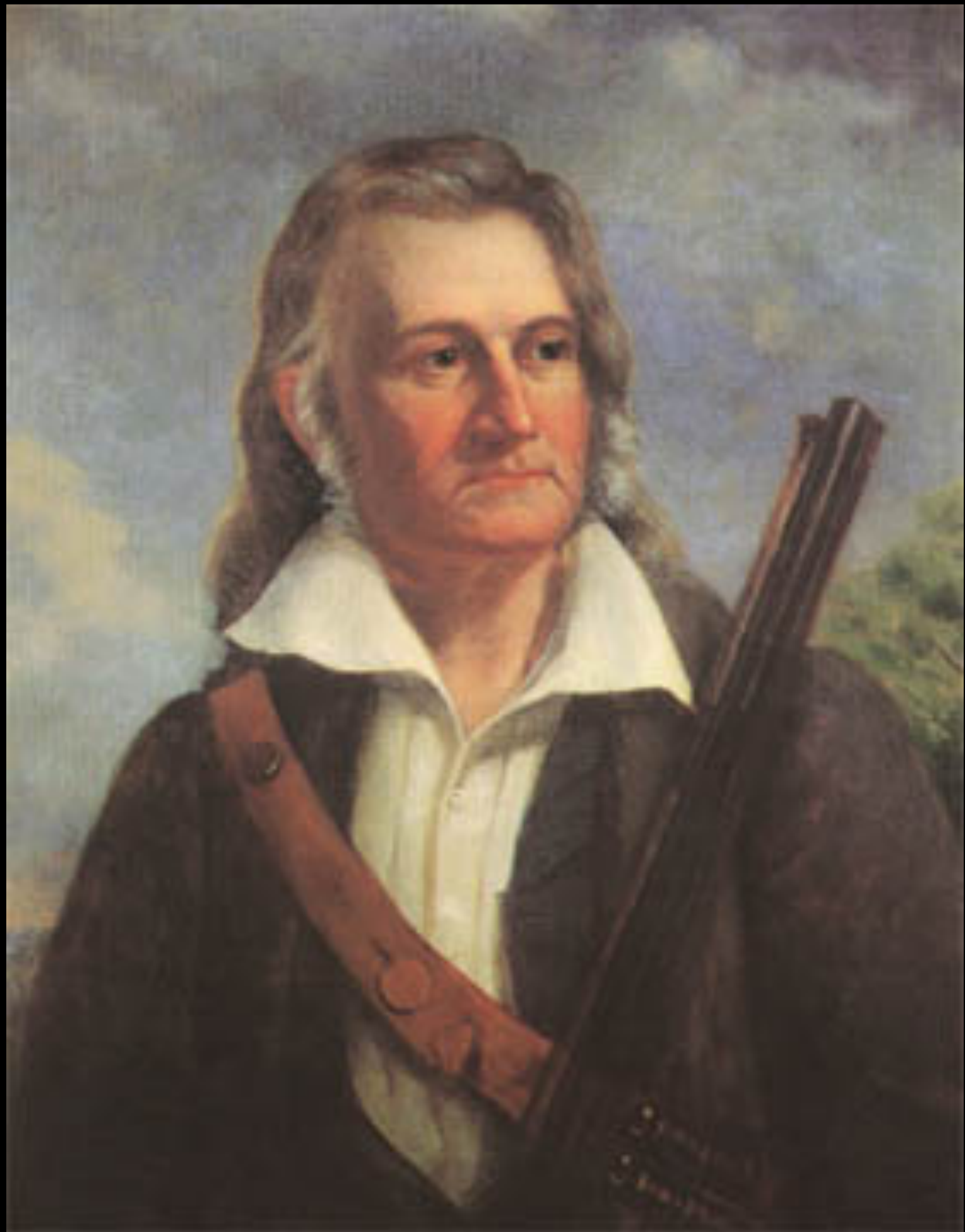
John James Audubon by John Syme, courtesy of
White House Historical Association

Born in Haiti (as Fougere Rabin) the teen Audubon moved to America in 1803. Fame for his portfolios of American bird prints grew over time and around the world (along with their value as works of art).



**You cannot help
but notice that
his portraits
include firearms.**

**Audubon painted
directly from
dead specimens
of the birds, after
posing them in a
realistic manner.**



**At times,
Audubon hired
professional
hunters to bring
even more birds
to his studio.**

**[One must be
thankful that he
didn't specialize
in portraits of
politicians...]**



Audubon's “double elephant folio” *The Birds of America* (1827-1838) made him the leading artist of American birds.



PS. Contact the Academy library for information about their 3:15 afternoon page turning of *The Birds of America*.



Our 'grouse' story properly begins in 1824, three years before Audubon's first bird folio was published:

"I drew for Mr. Fairman a small grouse to be put on a bank-note belonging to the State of New-Jersey;

The 'little known' Audubon, in his *Journals* on July 12, 1824 provided this significant clue that would become so important to Newman nearly two centuries later: he 'sold' his first bird portrait -- "a small grouse" -- to Gideon Fairman.

Why the difficulty finding an old bank note? Non-numismatists will need to understand what collectors call "Obsolete Bank Notes".



Until the 1860s, American banking was carried on by state-chartered banks and private companies, without Federal control or oversight.





- Each bank issued its own notes, with its own designs.
- By 1850, thousands of different notes -- of uncertain value or legitimacy -- were circulating together.
- Notes are sometimes seen overstamped "COUNTERFEIT" or "BROKEN BANK".

The same vignette (image) might appear on the notes of multiple banks.



A vignette theme might be copied by a competitor with minor changes.



Each bank had to design its own notes, selecting vignettes that would appear on each denomination. Engravers made sample sheets to help in the decisions.



Sometimes they followed a theme, sometimes they were Classical associations, many were patriotic, some just pretty pictures.





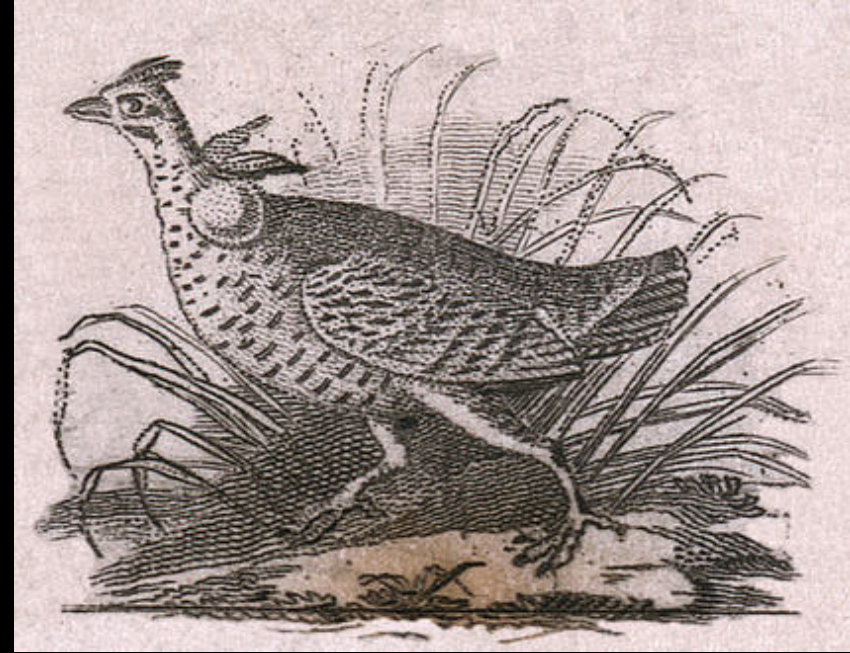
The top four rows of this sample sheet show most of these themes -- and I must point out that such vignettes are involved with many of my NumiStorica.com presentations.

When a successful bank redeemed its old notes, they were often destroyed. When a bank failed (went out of business), many of the now-worthless notes were burned. Over 150 years, the accidents of history destroyed many more. Thus, it is not entirely surprising that 'Audubon's' banknote was unknown; many are!

Fortunately, and typically, someone saved a handful; overall, tens of thousands of notes survived for collectors to pursue today.

It is equally possible that the 'grouse' note was never commercially printed -- that only preliminary specimens ("proofs") were printed. There are any number of legal and business reasons for such an occurrence, ranging from a bank failing even before it issued any notes for circulation, to a bank changing its designs due to alterations, design similarities to a failed bank, or outright counterfeits.

Of thousands of engravings made in the early 1800s, why was this one missing image so important?

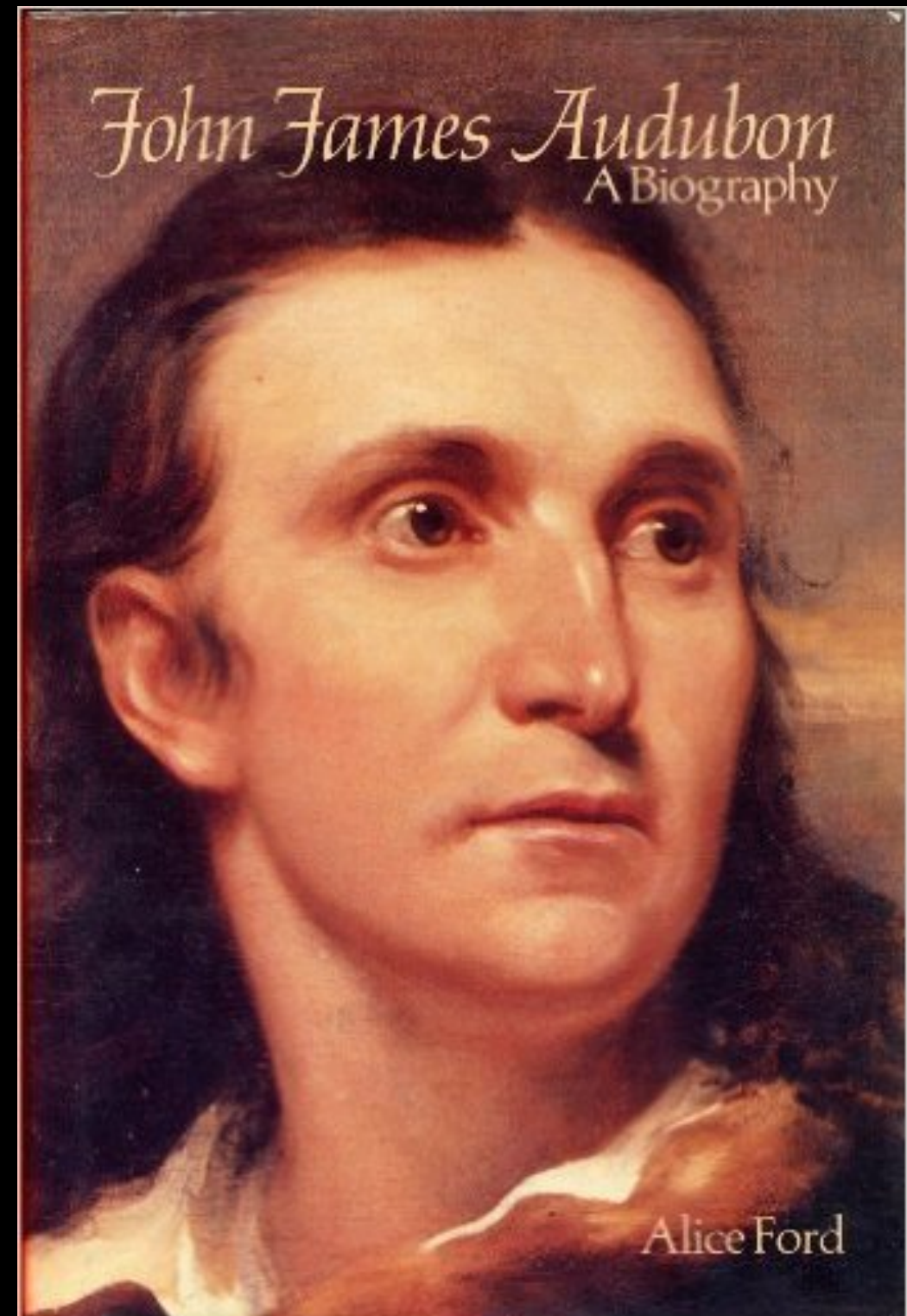


1) It was Audubon's first published bird illustration, critical to his early artistic development.

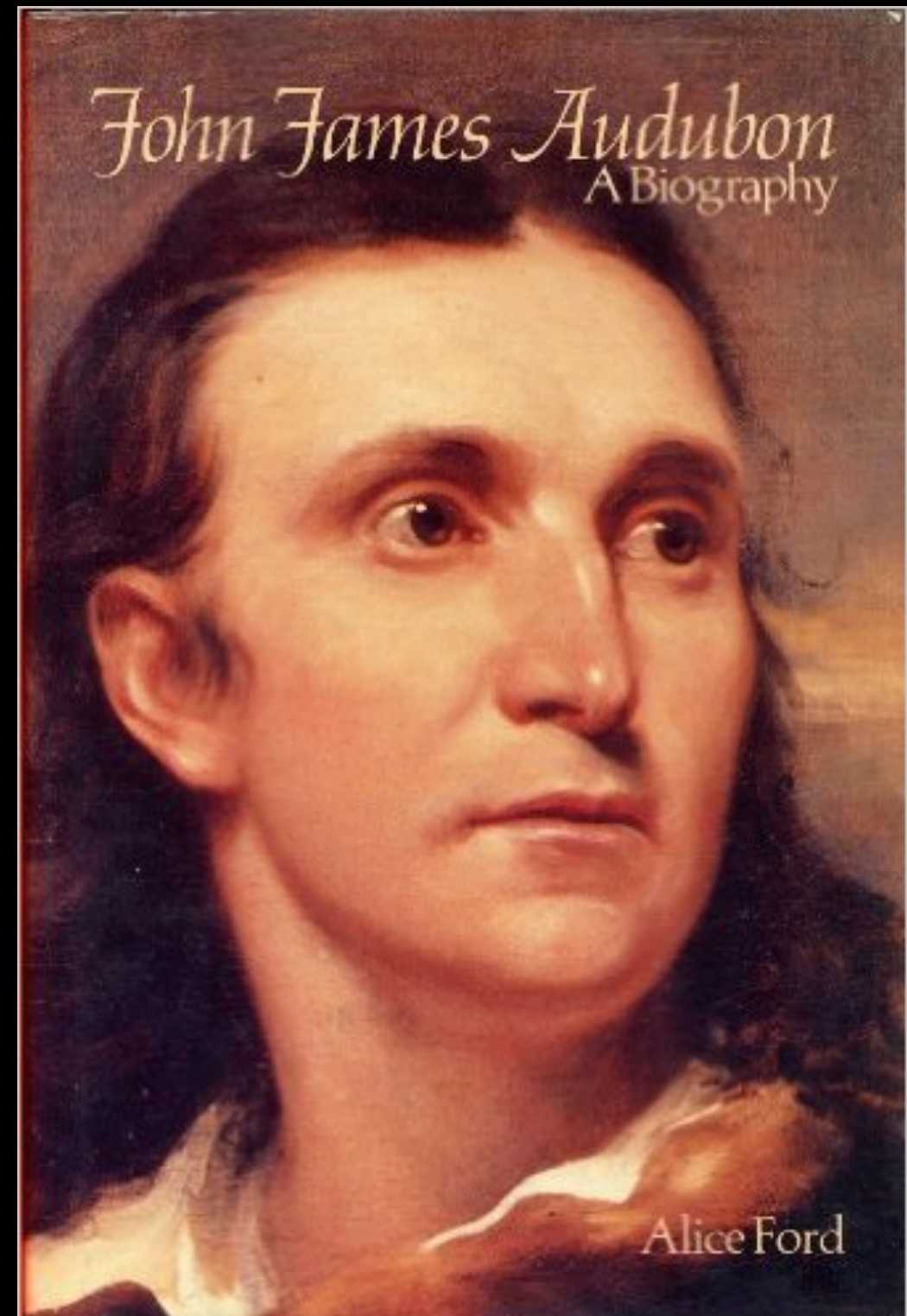
2) It is a rare, contemporary view of the Heath Hen, a subspecies of running grouse that has become extinct.

The search for the missing engraving had defeated many dedicated searchers.

Audubon biographer Alice Ford started her decade-long search for the lost engraving in the 1950s, in both the U.S. and Great Britain, without success.



**Alice Ford's searches
were followed by those
of Ron Tyler, William
Souder, and Richard
Rhodes. All equally
unsuccessful.**



Pre-1960, numismatic scholar and author William H. Dillistin also searched for "the" New Jersey bank note without success.

Although he did locate a possibility...

**DIRECTORY
OF
NEW JERSEY BANKS
1804—1942**

Compiled by
WILLIAM H. DILLISTIN

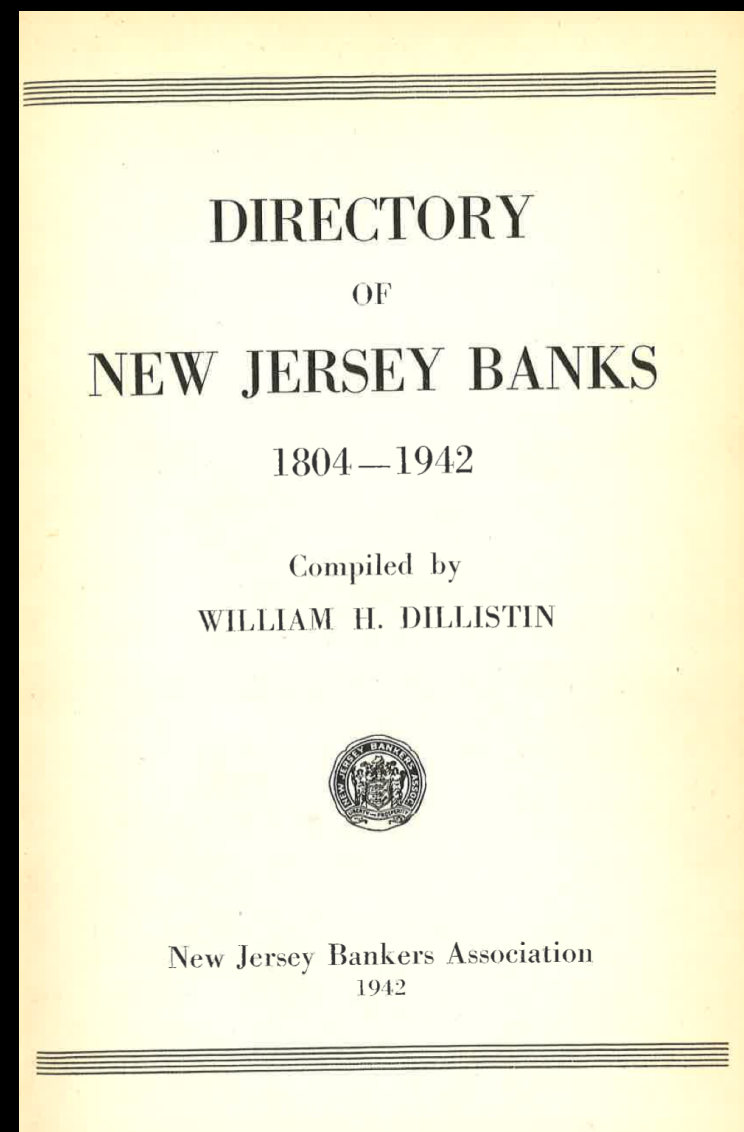


New Jersey Bankers Association
1942

Aside: the Academy's Press Release stated that Dillistin was President of the Federal Reserve Bank of NY. He was not.

In 1960, William H. Dillistin, president of the Federal Reserve Bank of New York and a noted numismatic scholar, made his own systematic search for the Audubon bank note. Dillistin was no more successful than Ford.

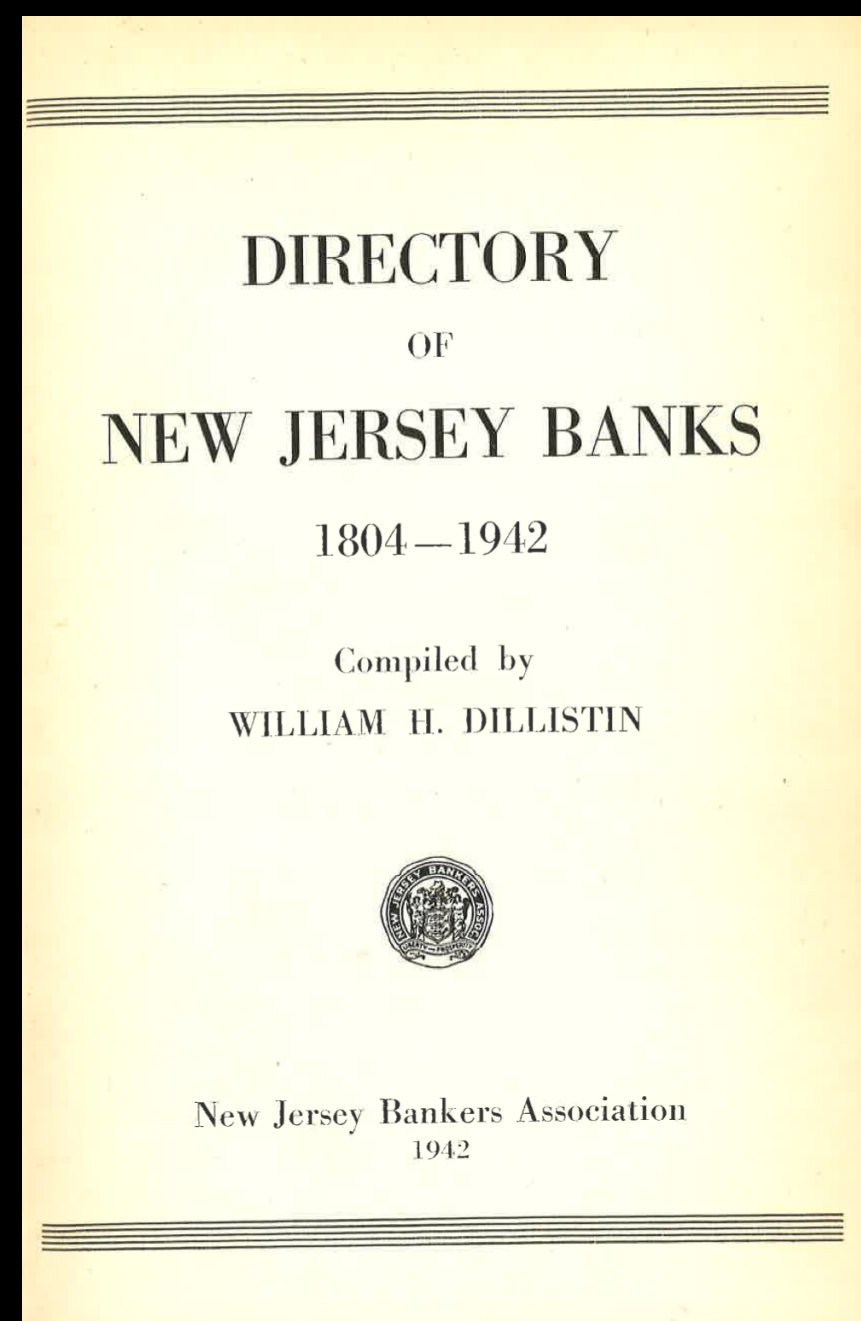
Dillistin was actually General Auditor of the NY Fed. But he was definitely a noted numismatist.



On renewing my reading acquaintance with Dillistin, I discovered that he was a far more interesting person than I had recalled.

**WILLIAM HOLMS
DILLISTIN**

**NUMISMATIST,
HISTORIAN,
BANKER,
CITIZEN**



**Watch for a
NumiStorica.com
presentation on
Dillistin in 2016.**

**Dillistin
contributed 6 rare
Obsolete bank
notes to a 1959
Audubon
Exhibition in the
Princeton
University Library.
Did Dillistin believe
them to show
Audubon's missing
Heath Hen?**

THE WORLD OF
John James Audubon

Catalogue
of an Exhibition in the
Princeton University Library
15 May-30 September 1959



compiled by
Howard C. Rice, Jr.



Of the six RARE notes lent by Dillistin, I was able to obtain a quality image of only one (fortunately, as Dillistin noted, all six bore the same vignette).

The six notes—each of which has as part of the design, lower center, a pair of quail—were issued as follows: (1) Government Stock Bank, Ann Arbor, Michigan, Five dollars, 1 Sept. 1850 (Danforth, Bald & Co., N.Y. and Philadelphia); (2) The Mount Holly Bank, New Jersey, Five dollars, 1 June 1852[9] (Danforth, Bald & Co., N.Y. and Philadelphia); (3) Egg Harbor Bank, New Jersey, Two dollars, 1 July 1861 (American Bank Note Co.); (4) the same, 1 October 1861; (5) Farmers Bank of New Jersey, Mount Holly, New Jersey, Two dollars, 1 April 1865 (American Bank Note Co.); (6) Gloucester County Bank, Woodbury, New Jersey, Two dollars, 1 May 1865 (American Bank Note Co.).

This very rarity argued in favor of their nomination as Audubon's missing grouse -- after all, a common note would have been discovered long before!

Of the six RARE notes lent by Dillistin, I was able to obtain a quality image of only one (fortunately, as Dillistin noted, all six bore the same vignette).



Of the six RARE notes lent by Dillistin, I was able to obtain a quality image of only one (fortunately, as Dillistin noted, all six bore the same vignette).



**Howard C. Rice,
Jr., (Rare Book
Librarian) who
compiled the
Exhibition
Catalogue, quoted
an article
published by
Herbert T. Armitt
in April of that
same year.**

THE WORLD OF
John James Audubon

Catalogue
of an Exhibition in the
Princeton University Library
15 May-30 September 1959



compiled by
Howard C. Rice, Jr.



**Armitt
challenged the
identification of
this Quail pair
as 'AUDUBON'S
Grouse'.**

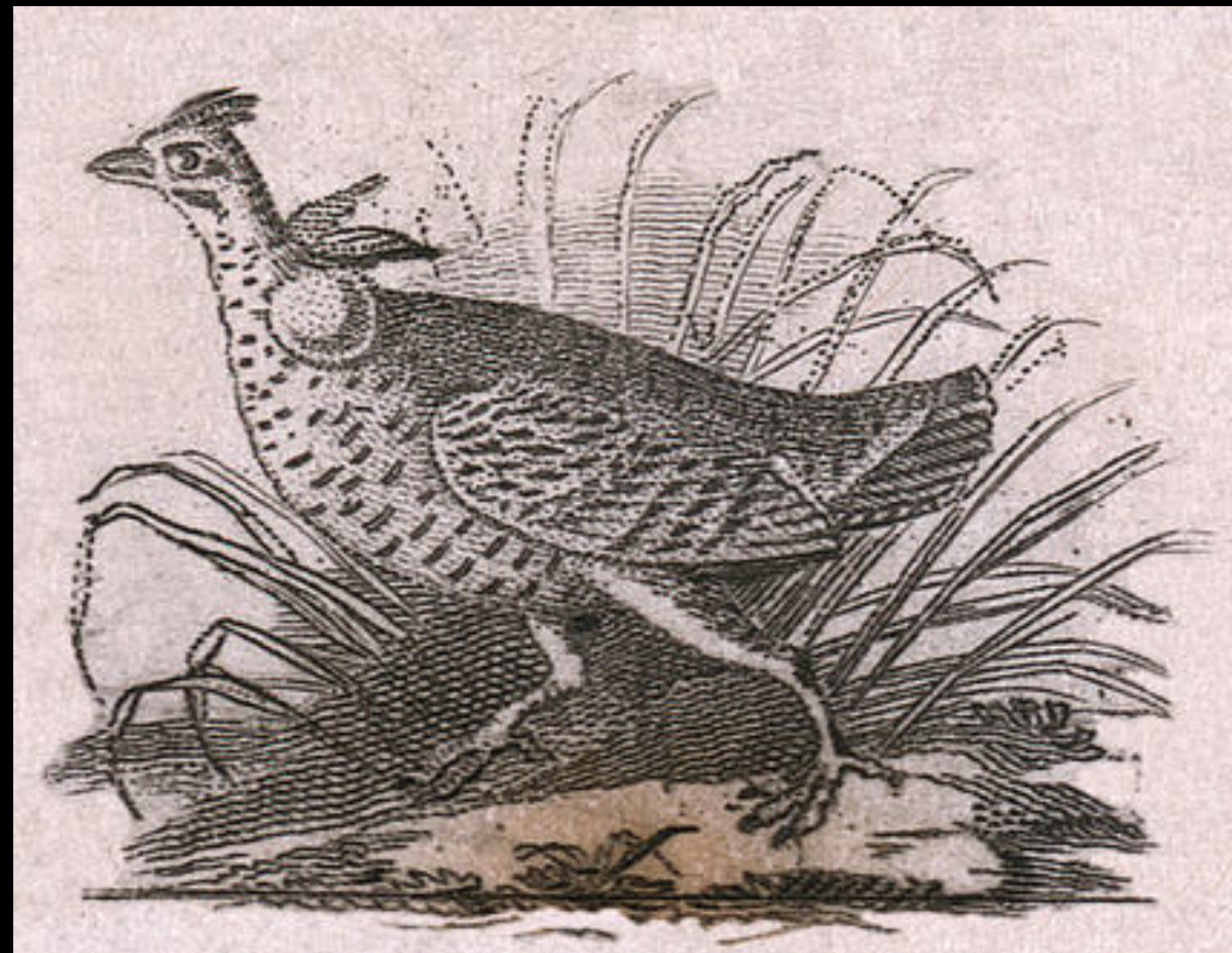


Herbert T. Armitt, "John James Audubon," *New Jersey Nature News*, XIV, No. 2 (Apr., 1959), 34-35, 37, cites this reference and reproduces the vignette of the "grouse" (identified as Quail, *Colinus virginianus*) from one of the Egg Harbor bank notes in Mr. Dillistin's collection. "The engraving is unsigned," Mr. Armitt concludes, "and it remains to be established that this drawing was made by Audubon." The present editor agrees with this conclusion, and would add, that until certain discrepancies are resolved and some direct filiation can be traced between the bank notes of later date and the earlier drawing, the question is unanswered. Nevertheless, the bank notes here listed supply evidence worth considering by numismatists or historians intent upon solving the riddle of "the Audubon grouse."

**Unfortunately, the
notes in the
Exhibition featured
the wrong bird.**

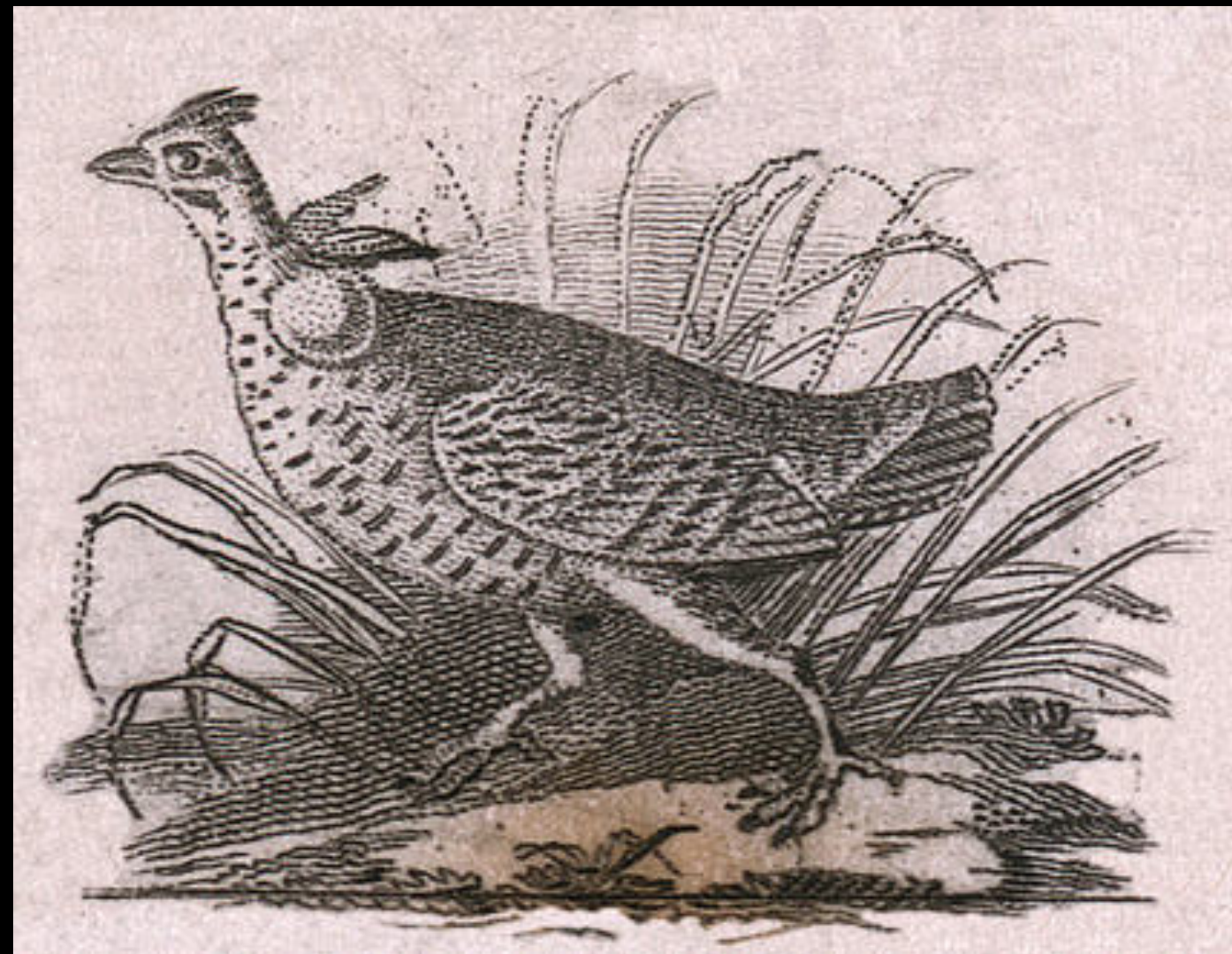


**What is not clear is
if Dillistin thought
these quail were
THE Heath Hen, or
merely used them
as a heuristic
device.**

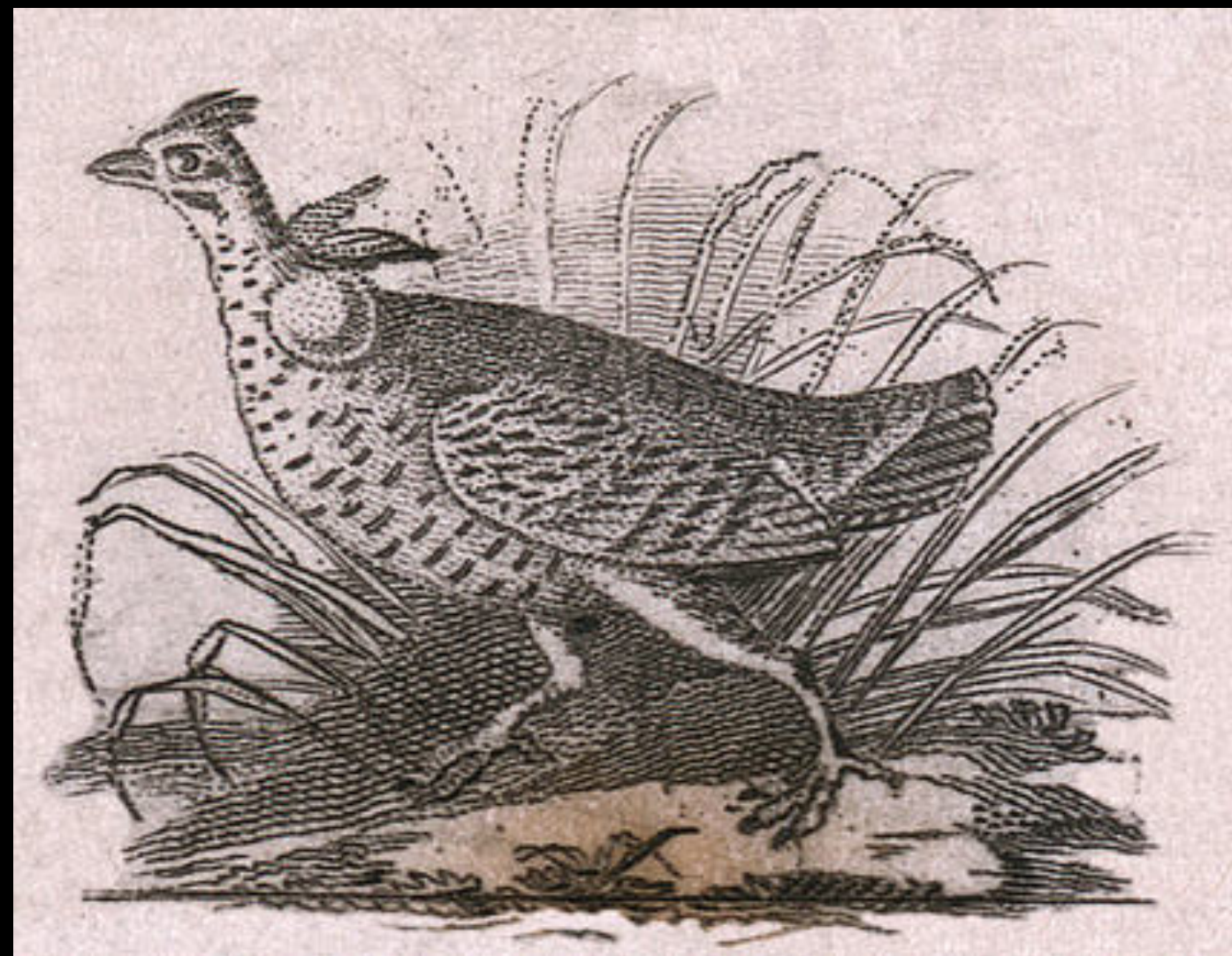


**After all, the
Exhibition catalog
refers to these
birds as quail.**

**My suspicion is
that Dillistin was
reminding the
world that the
Heath Hen mystery
merely remained
unsolved.**



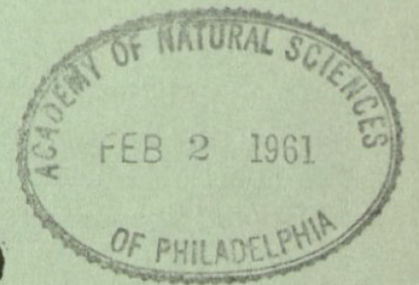
Perhaps if Dillistin
had been an
ornithologist
instead of a bank
examiner, he would
have known the
difference between
the quail *Colinus*
Virginianus and the
grouse
Tympanuchus
cupido Heath Hen.



JOHN JAMES AUDUBON

HERBERT T. ARMITT

As Armitt's 3-page article covered Audubon's entire life, it is surprising that he had the opportunity to comment on Dillistin and 'Audubon's Grouse'.



NEW JERSEY NATURE NEWS

THE NEW JERSEY AUDUBON SOCIETY

Vol. XIV

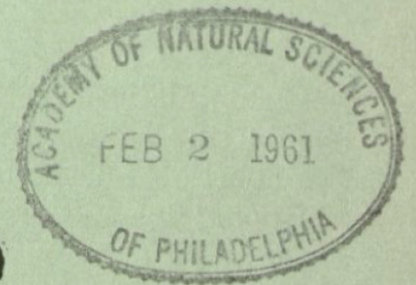
APRIL, 1959

No. 2

JOHN JAMES AUDUBON

HERBERT T. ARMITT

There is also the question of timing; Armitt's article was released in April 1959, with the Princeton Exhibition opening 15 May 1959.



NEW JERSEY NATURE NEWS

THE NEW JERSEY AUDUBON SOCIETY

Vol. XIV

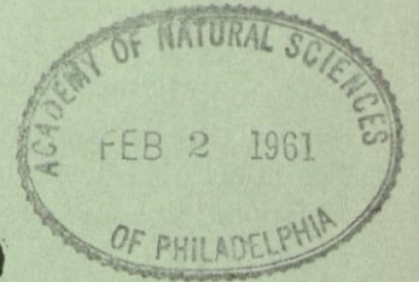
APRIL, 1959

No. 2

JOHN JAMES AUDUBON

HERBERT T. ARMITT

**It seems clear to
me that there had
been
communication
between Armitt &
Rice.**



NEW JERSEY NATURE NEWS

THE NEW JERSEY AUDUBON SOCIETY

Vol. XIV

APRIL, 1959

No. 2

Armitt noted Audubon's association (albeit meaningless) with Egg Harbor:

In May of 1829, Audubon spent some time in New Jersey, working on his drawings in a boarding house in Camden, and in June of that year he journeyed to Great Egg Harbor to draw the marsh and shore birds, so abundant in that region. He spent several weeks there and in the fall of that year, he departed for the South.



JOHN JAMES AUDUBON

HERBERT T. ARMITT

Robert C. Alexander came across an interesting reference to New Jersey in some of Audubon's writings which stated (in 1824) that he had drawn "for Mr. Fairman a small grouse to be put on a bank note belonging to the State of New Jersey . . ." Further research into this statement through Kathryn B. Greywacz, Director of the State Museum at Trenton revealed that a two-dollar bank note was issued by the Egg Harbor Bank in 1861 on which appeared a small design of a pair of grouse. William H. Dillistin, of Paterson, an authority on bank notes, was then consulted. He produced one of the Egg Harbor Bank notes and reported that the Mr. Fairman referred to by Audubon was a member of a firm dealing in the manufacture of bank notes. The accompanying photograph is an enlargement of the grouse (actually quail, *Colinus virginianus*) which appeared on the Egg Harbor Bank note. The engraving is unsigned and it remains to be established that this drawing was made by Audubon.

While unclear, it seems probable that Armitt had written to Dillistin.

NEWS

THE NEWJERSEY AUDUBON SOCIETY

Vol. XIV

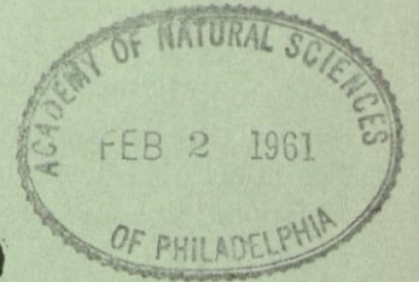
APRIL, 1959

No. 2

JOHN JAMES AUDUBON

HERBERT T. ARMITT

**That Dillistin and
Armitt had been in
communication is
supported by the
inclusion of
Dillistin's quail
note image in
Armitt's article.**



NEW JERSEY NATURE NEWS

THE NEW JERSEY AUDUBON SOCIETY

Vol. XIV

APRIL, 1959

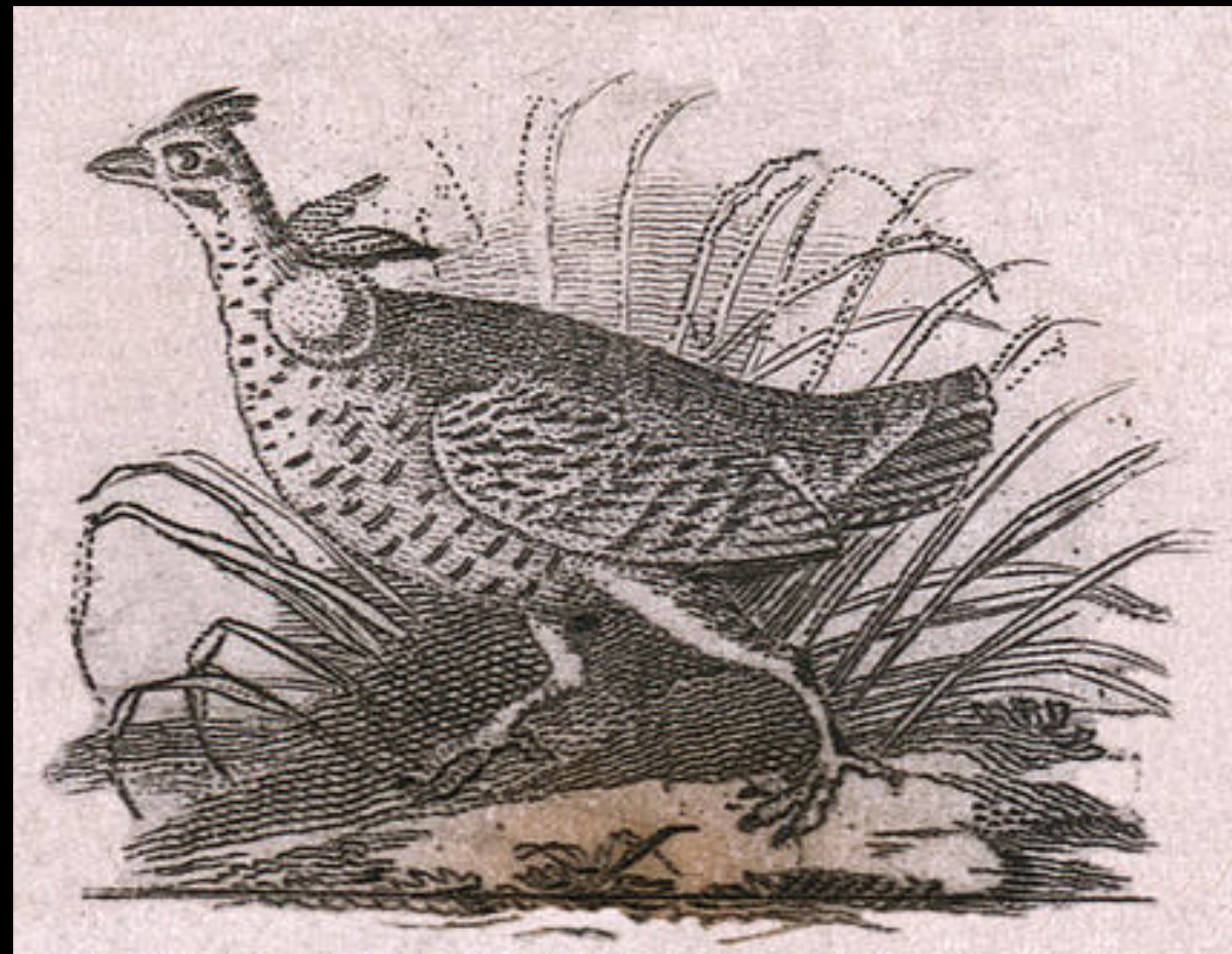
No. 2

Of course, Armitt was correct in questioning Dillistin's nomination of this vignette.

What I find odd is finding this 'criticism' in such an obscure journal, only to have it quoted in the Princeton Exhibition catalog one month later!

Perhaps an answer will be found in a future persusal of Dillistin's papers.

What must not be lost is that Dillistin had shrewdly surmised the value of searching in other states, later decades, and for derivative imprints.



**Following in
Dillistin's
footsteps, the
mystery was
solved through
Eric Newman's
understanding of
the convoluted
world of banknote
engraving
1800-1860.**



Engravers might be associated with dozens of firms; artists such as Asher B. Durand had a dozen firms bearing permutations of his name over time.

"I drew for Mr. Fairman a small grouse
to be put on a bank-note belonging to the State of New-Jersey;

Newman well knew that Audubon was being non-specific when he said "belonging to the State of New Jersey", as NJ owned no banks and issued no banknotes. Newman knew he meant a bank LOCATED in and chartered by the State of NJ -- and that no such note had been located by prior researchers.



Failing to find the elusive Heath Hen on any NJ notes, Newman reasoned that the best research tactic would be to follow the "Fairman" clue, and examine the output of bank note engraver Gideon Fairman (1774-1827).



Gideon Fairman

"I drew for Mr. Fairman a small grouse

Gideon Fairman was a principal in the Philadelphia banknote engraving firm of Fairman, Draper, Underwood & Co.

Born in Newton, Connecticut, Fairman began his engraving career in Albany, thence to Newburyport, Massachusetts, and finally to the banknote engraving capital of America, Philadelphia, in 1811. There he became a partner in Murray, Draper, Fairman & Co. at 47 Sansom Street.



Gideon Fairman

While a complete career of Gideon Fairman must await a future NumiStorica.com presentation, his career path is useful to understanding the enormous difficulties in tracing the artistic output of banknote engravers.



Gideon Fairman

In 1818, his firm became Murray, Fairman & Co. with a silent partner, Jacob Perkins (a mechanical genius who must also wait for his own NumiStorica presentation).

Fairman & Perkins relocated to England in 1819 seeking banknote engraving work.



Gideon Fairman

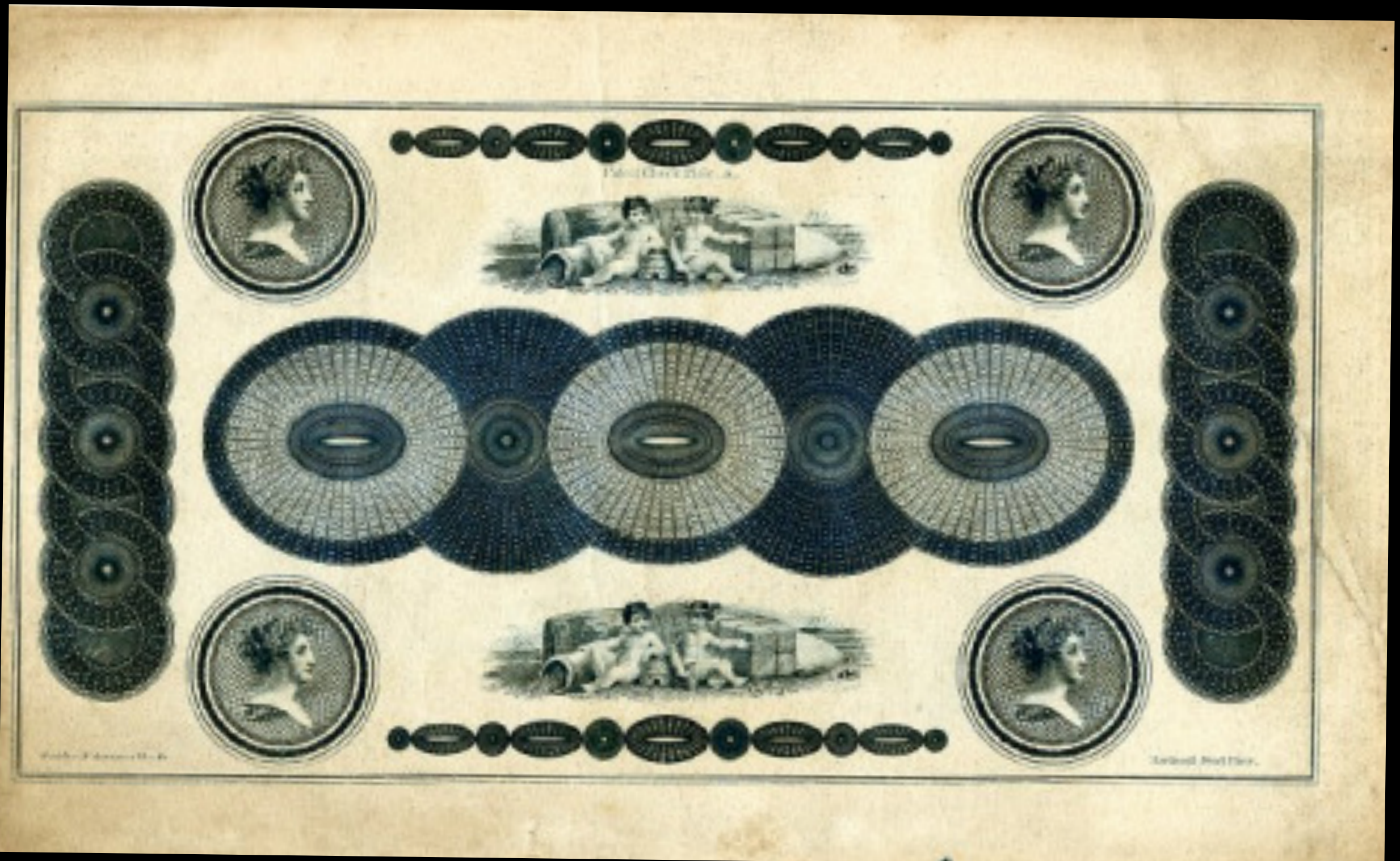


FLEET PARSONS AND FLEET MARRIAGES.

Ca. 1821, the English firm Perkins, Fairman, & Heath (69 Fleet Street) produced this sample note as a sales tool.



Ca. 1821, the English firm Perkins, Fairman, & Heath (69 Fleet Street) produced this sample note as a sales tool.



Long after Fairman returned to Philadelphia, his British firm became world famous for printing the first postage stamp, England's Penny Black, in 1840.



Aside to the aside:

Perkins, Fairman, & Heath was located at 69 Fleet Street -- just down the street from 186 Fleet Street (next to St. Dunstan's church) where in 1785 or 1800 or 1825 one Sweeny Todd opened his barbering (& meat pie supply) establishment.



I think I got
distracted there...

Oh yes, Fairman
returned to
Philadelphia, and
Perkins remained
in England
to garner
27? English
Patents.



LUSCIOUS! SUCCULANT! AMBROSIAL!

MRS. LOVETT'S

WORLD FAMOUS

MEAT PIES

"LIKE MOTHER USED TO MAKE"

good ale
& pies

fine quality
meats

UPSTAIRS  SWEENEY TODD'S
TONSORIAL PARLOR

~"The Closest Shave You'll Ever Have"~

SAVORY



SWEET

When John Murray died (2 July 1822), Fairman returned to Philadelphia and formed Fairman, Draper & Co. at 45-47 George Street. By 1823, the firm was back at 47 Sansome Street and renamed Fairman, Draper, Underwood & Co.



This naming genealogy will become critical to dating the sample sheets issued by the 'firm'.

Audubon had been introduced to Gideon Fairman by Edward Harris (1799-1863), a Pennsylvania ornithologist and amateur naturalist -- and an Audubon patron. The son of a farmer -- and a farmer himself -- it is unclear how Harris became a patron of the arts, but his interest in ornithology would have bound him to Audubon.



Edward Harris

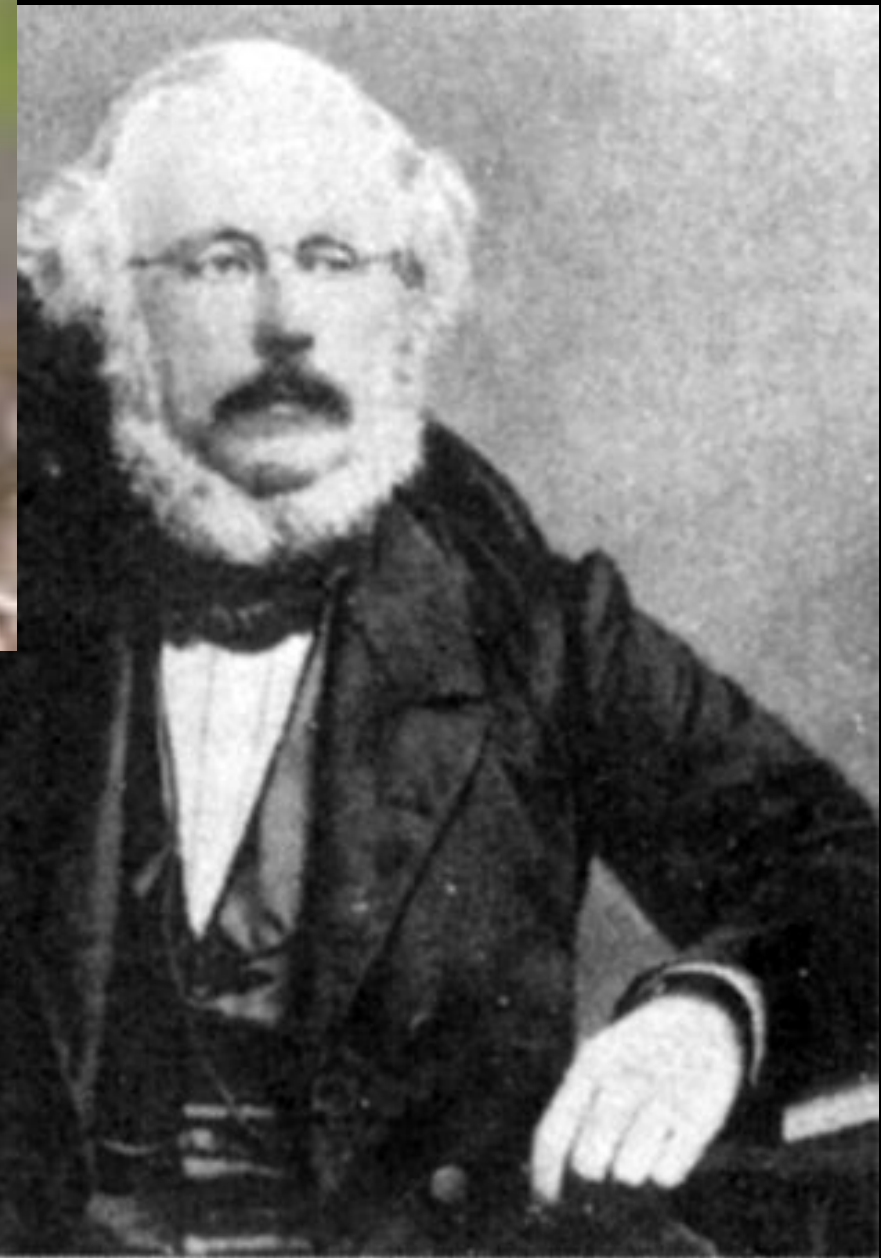
Harris grew up near Philadelphia, where Fairman had his office. Harris first met John James Audubon in 1824, and the two ornithologists became close friends. Harris helped back Audubon's publication of *Birds of America*.



Edward Harris

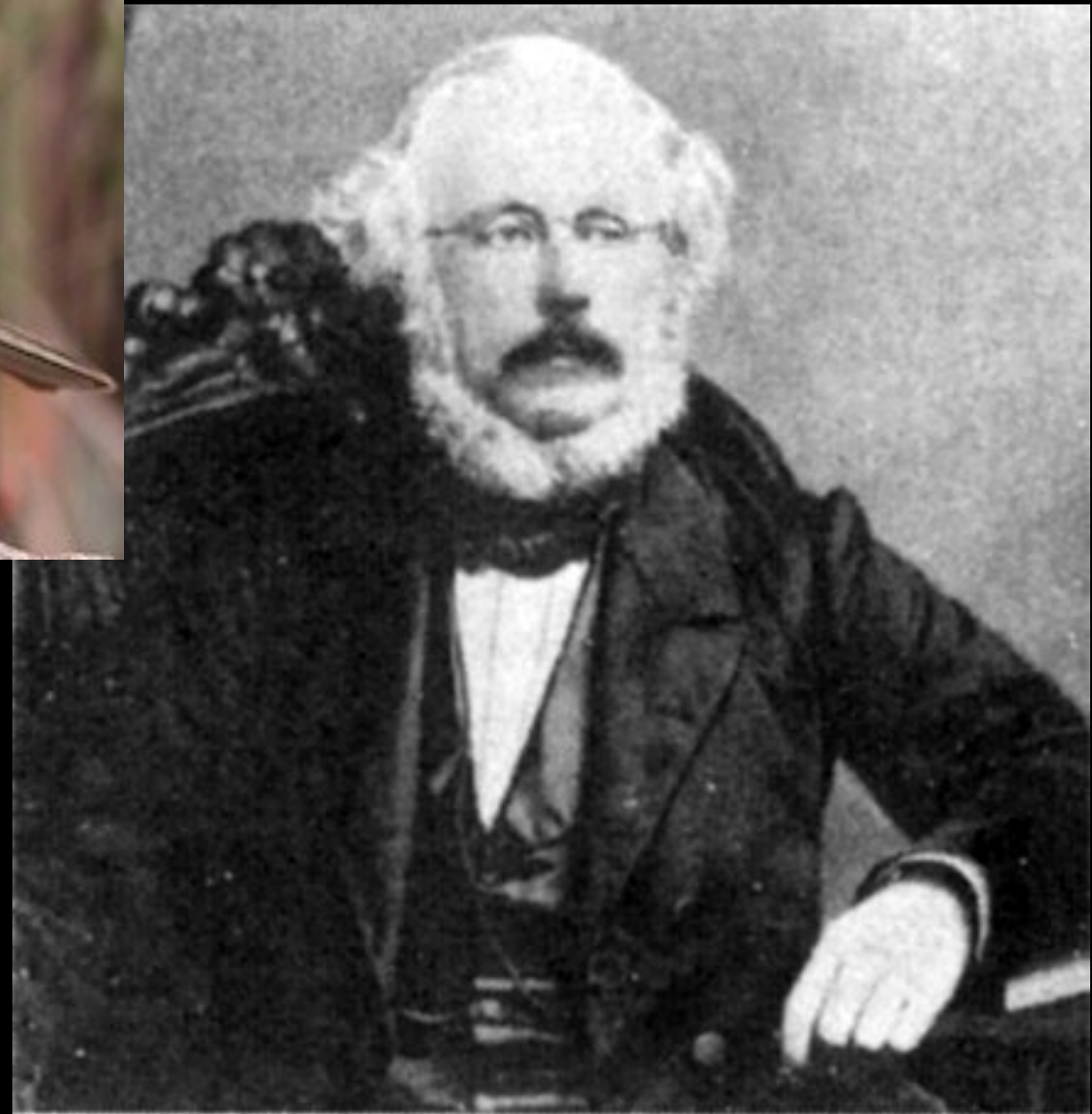
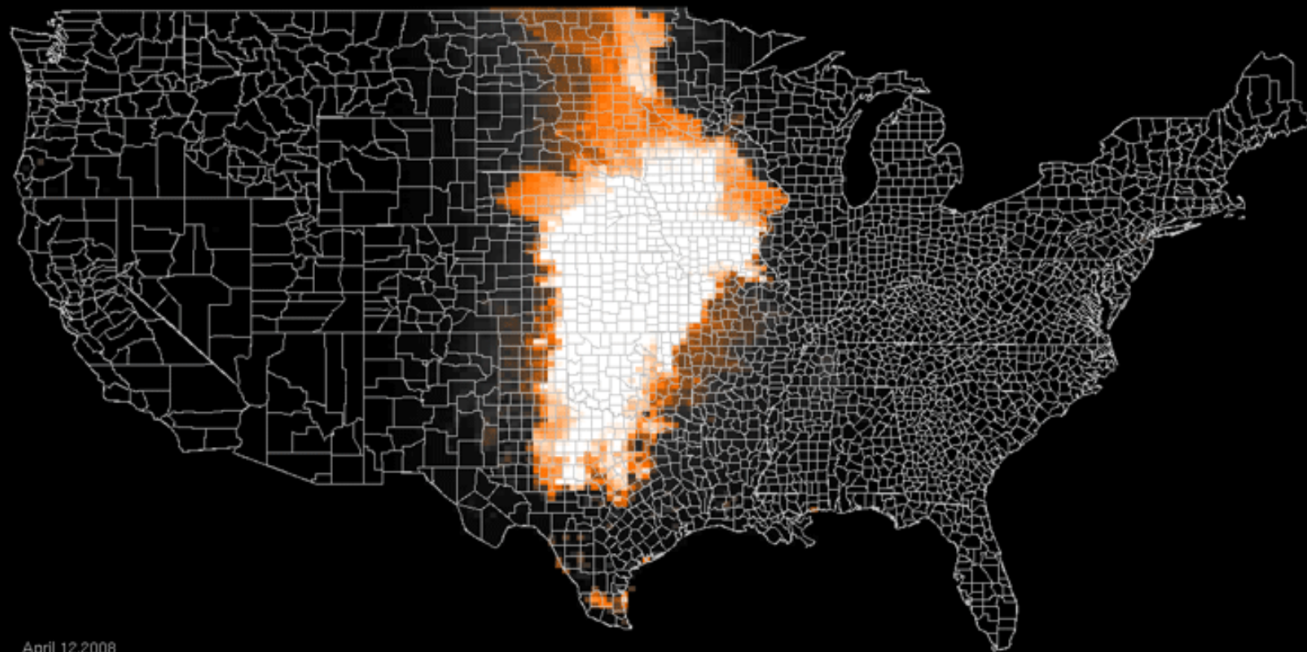
Harris was honored by Audubon through the common names of the Harris's hawk and...

Harris's Hawk
Parabuteo unicinctus



Edward Harris

Harris was honored by Audubon through the common names of the Harris's hawk and the Harris's sparrow.



Edward Harris

Much later, Harris took part in two Audubon expeditions, traveling with him to the Gulf of Mexico in 1837, and in 1843 along the Missouri River.

But again, I am getting ahead of myself. Let's return to 1824...



Edward Harris

"I drew for Mr. Fairman a small grouse

Gideon Fairman commissioned the 'Heath Hen' grouse painting from Audubon. [This could not have been earlier than 1824, when Harris met Audubon.]



Gideon Fairman

Gideon Fairman received his 'Heath Hen' painting from Audubon, but Audubon received something far more valuable: the expert opinion from Fairman that he needed to have the engraving work on his Birds of America done in England.



Gideon Fairman

Audubon mentioned this drawing and the subsequent ENGRAVED CURRENCY in his diary once more, on Sept. 9, 1826 (while in England, again):

"I remained the night at Wm. Rathbone's (and) presented him with a copy of Fairman's Engraving of (my) Bank Note Plate."

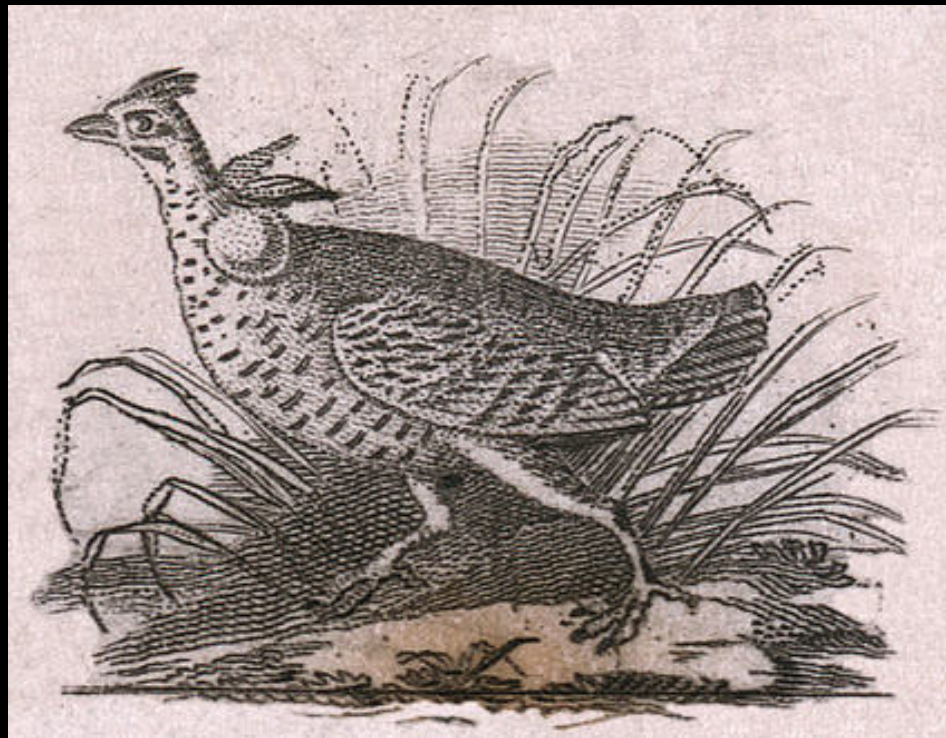
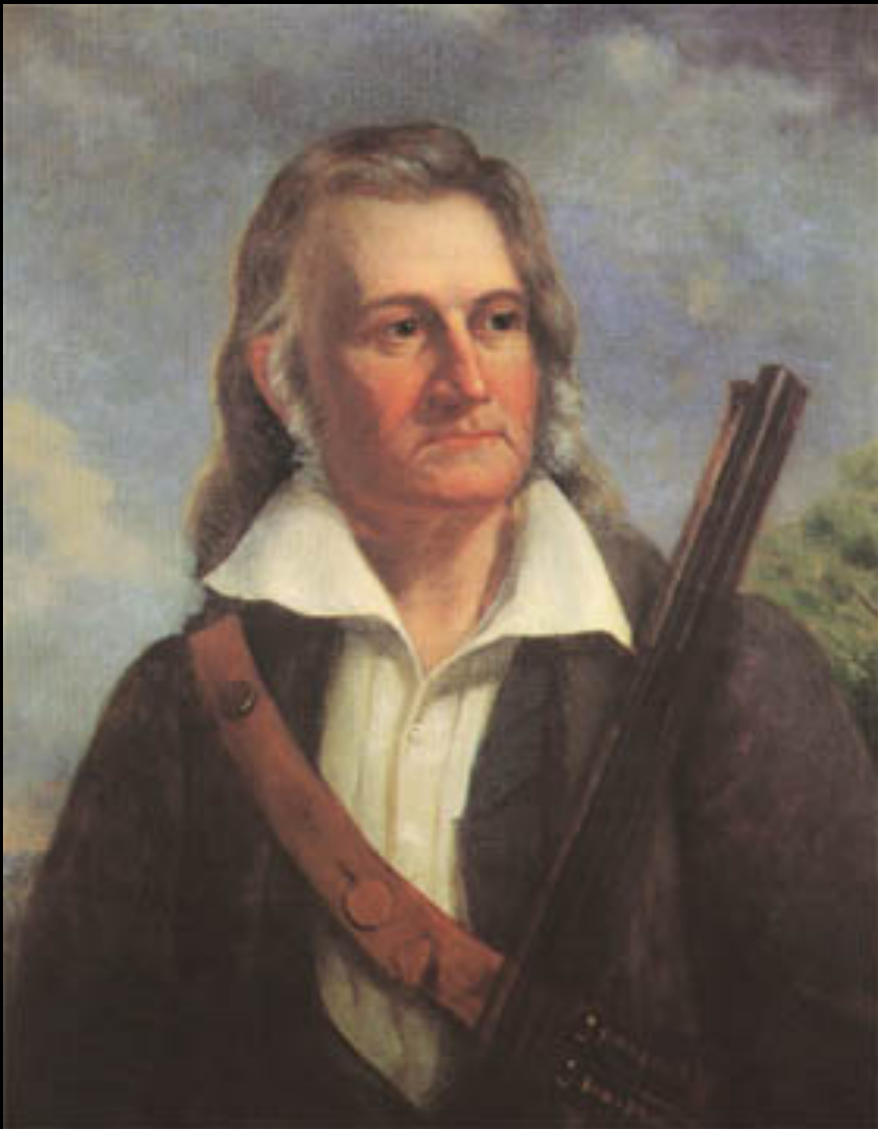
This was apparently the last time an example was mentioned to history.

**William Rathbone
(1787-1868) was an
important Liverpool
merchant & shipper,
one of a long line of
prominent Rathbones
in Liverpool.**

**He was an Audubon
supporter who helped
advance his career.**



The 'note' that Audubon presented to William Rathbone could not be found in the extensive Rathbone Family archives. Several searches have been made, with no success.

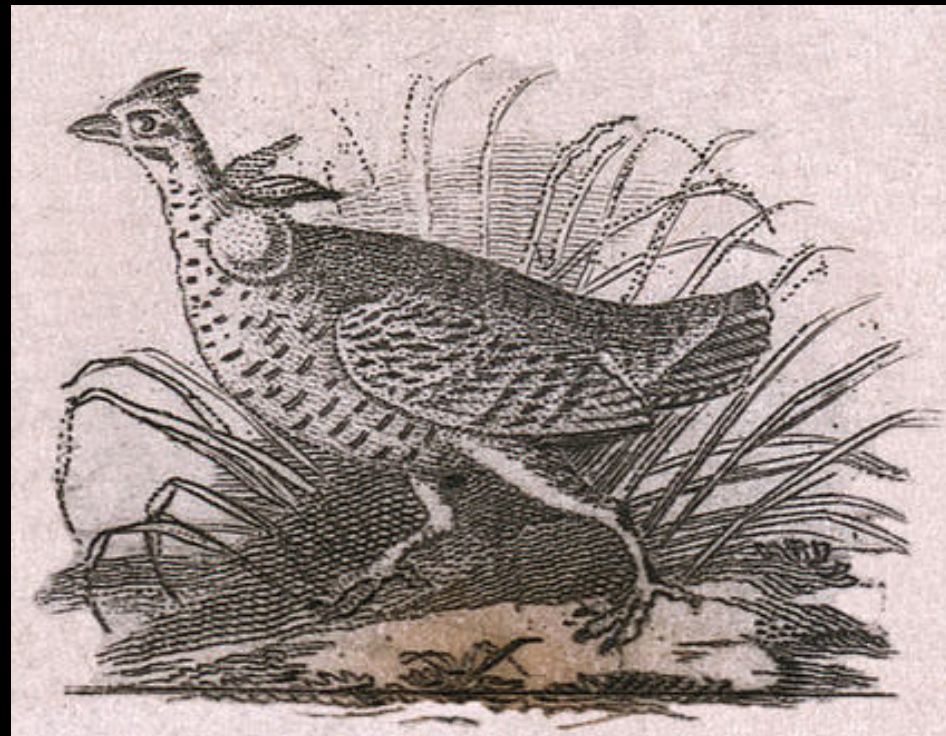
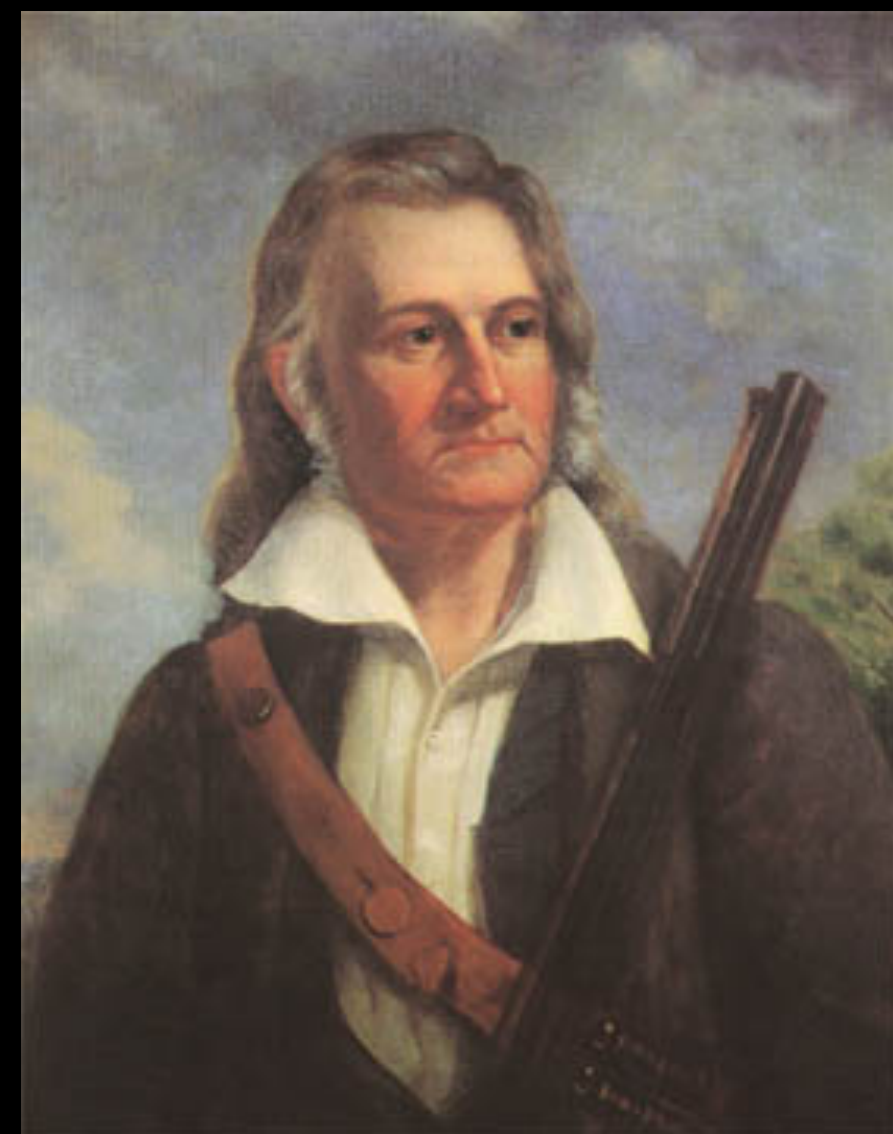


Incidentally, this Audubon journal (containing the Sept. 9, 1826 entry) is one of only a few to survive. It was owned by book collector H. Bradley Martin, and sold by Christies in 1989; it is now in the Collections of the Field Museum of Natural History in Chicago.



The Field is also famously home to a gal named "Sue".

And, since 1826, no one had been able to locate or identify this work... in or out of the Rathbone Archives and all major numismatic collections.



**Eric Newman
reasoned that
even if NO
examples of the
New Jersey
banknote existed,
the vignette might
be found in two
alternate settings.**



**Following
Dillistin's insight,
Newman reasoned
that the vignette
might have been
used on notes
from other states,
even decades
later.**



Newman also considered that the vignette might have been used on sample sheets, [naturalistic vignettes being less common early in the century]. Newman had access to such samples.



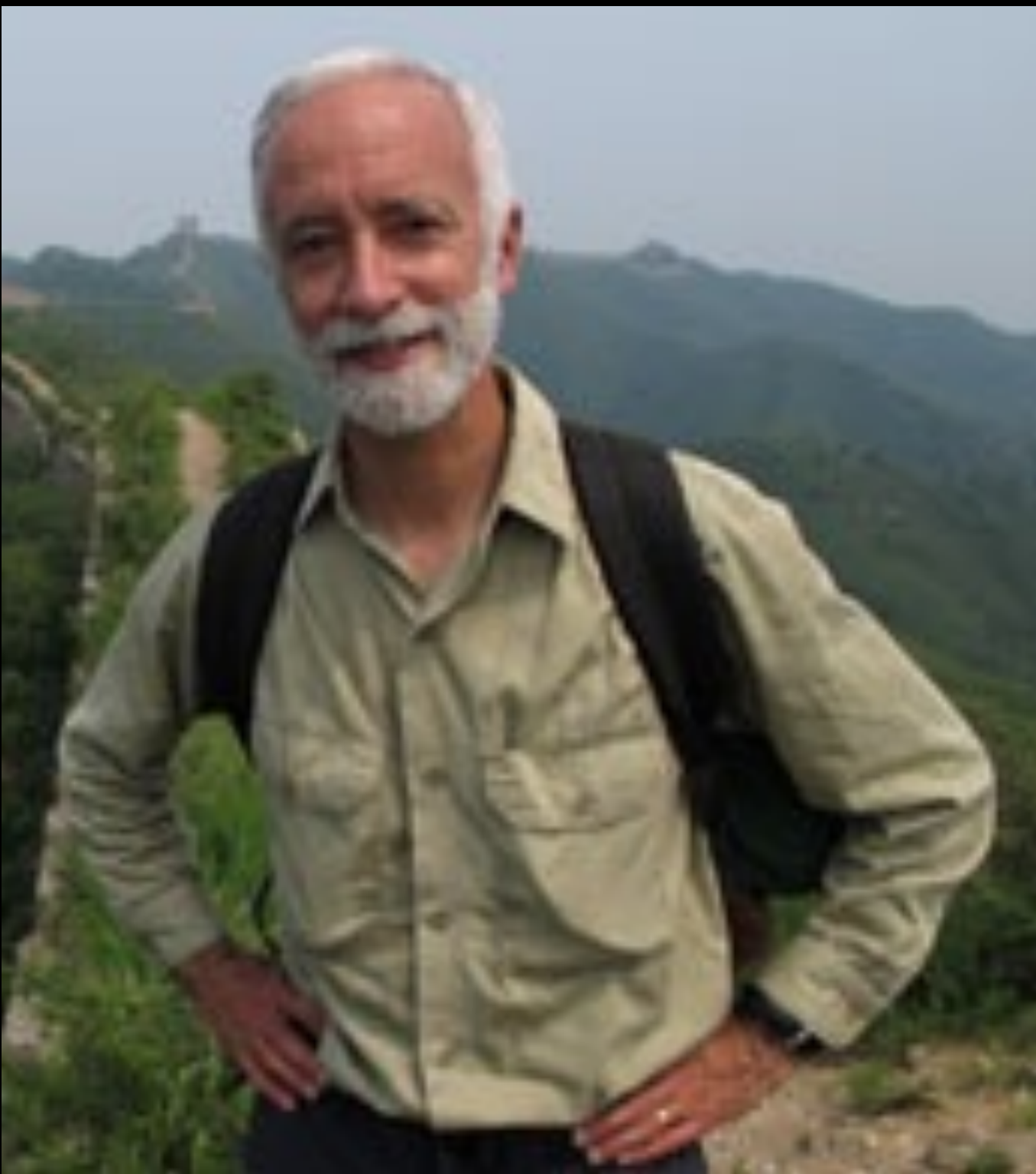
"I drew for Mr. Fairman a small grouse

Newman decided that the best tactic might be to follow the "Fairman" clue, examining the output of bank note engraver Gideon Fairman (1774-1827), for whom Audubon made his Heath Hen drawing (or painting).



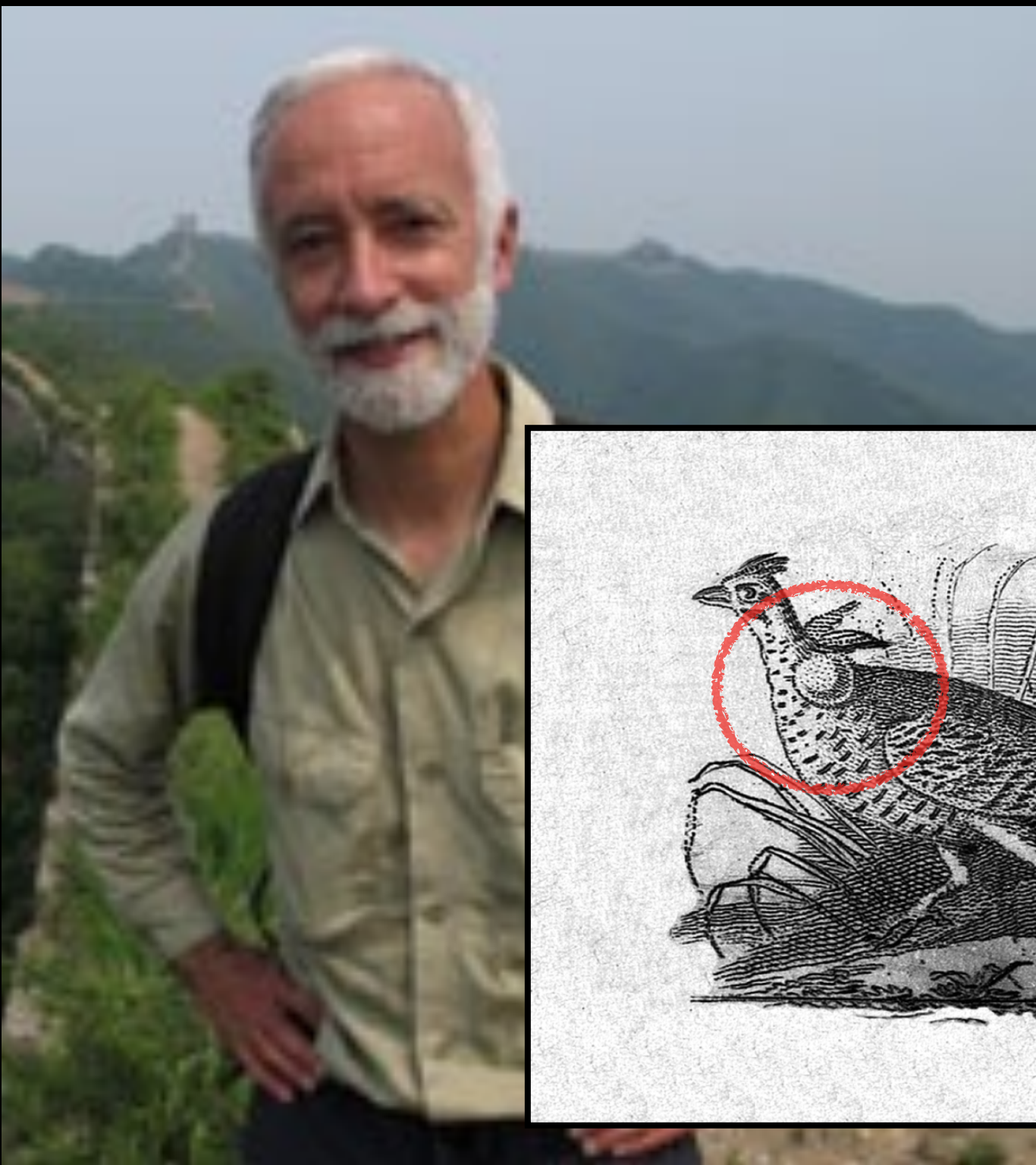
Gideon Fairman

**Newman also had a
research partner...**

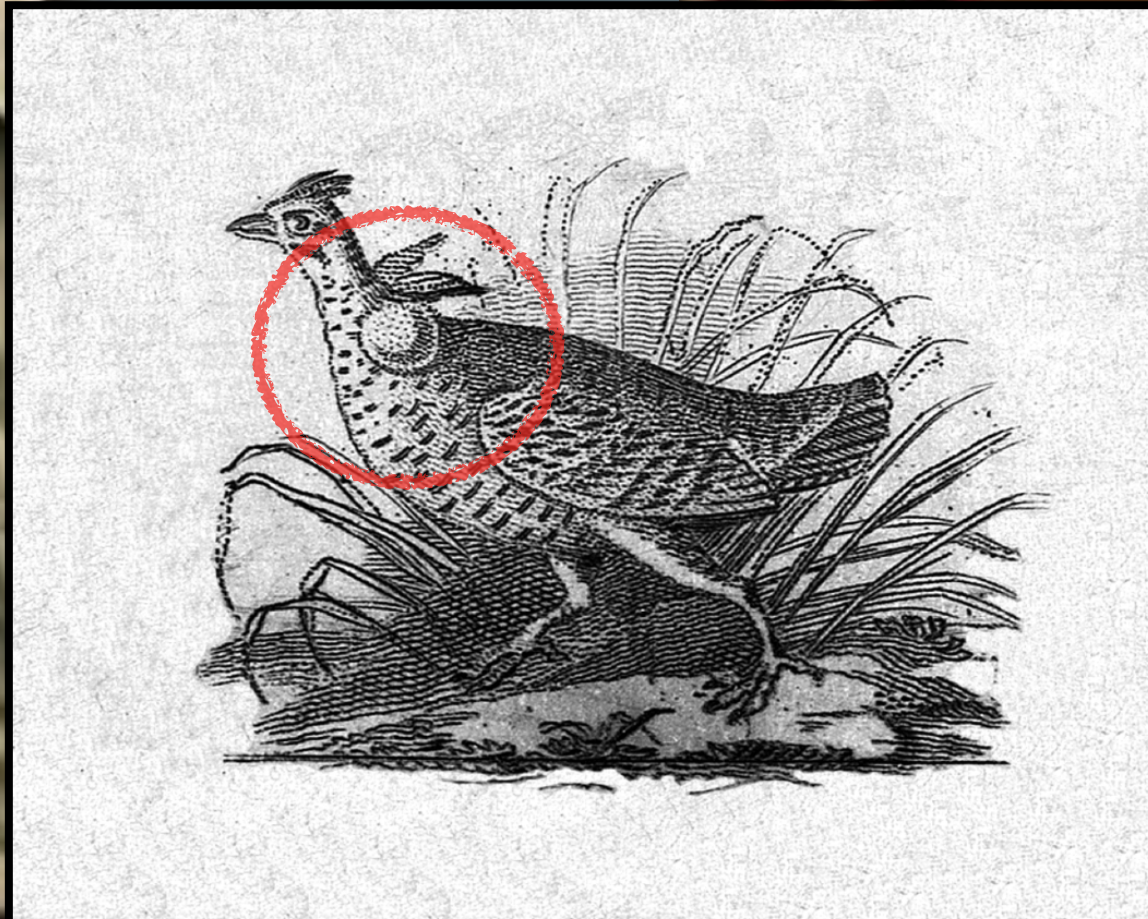


**... who knew the
difference between
quail & grouse.**

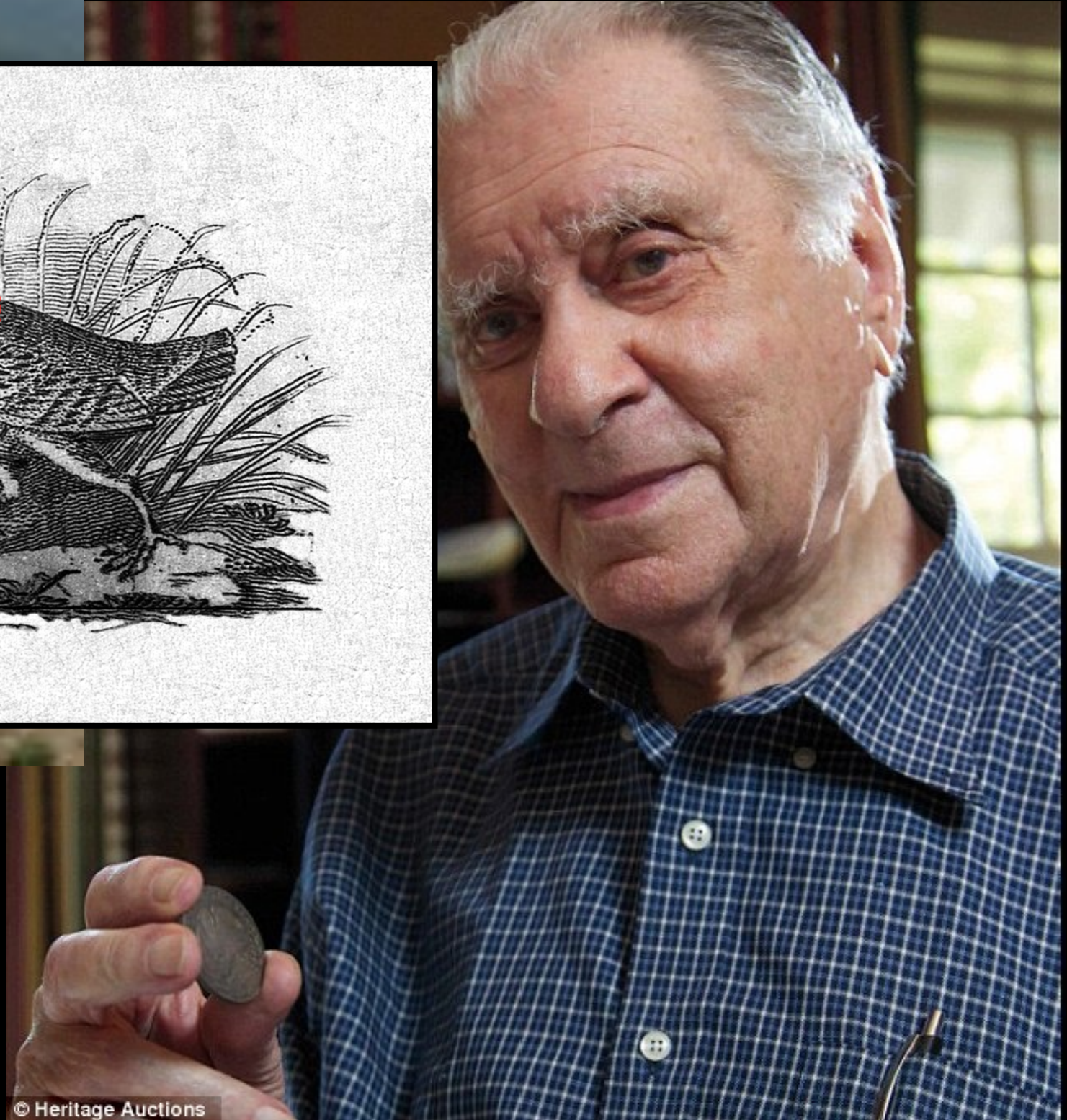




... & significantly, that the Heath Hen had a distinctive look:



... neck air sacks used for sexual attraction!...



In a private collection, Newman found Audubon's Heath Hen image on two (of three) engraved bank note sample sheets printed by the engraving firm Fairman, Draper, Underwood & Co. of Philadelphia (1823-1830).



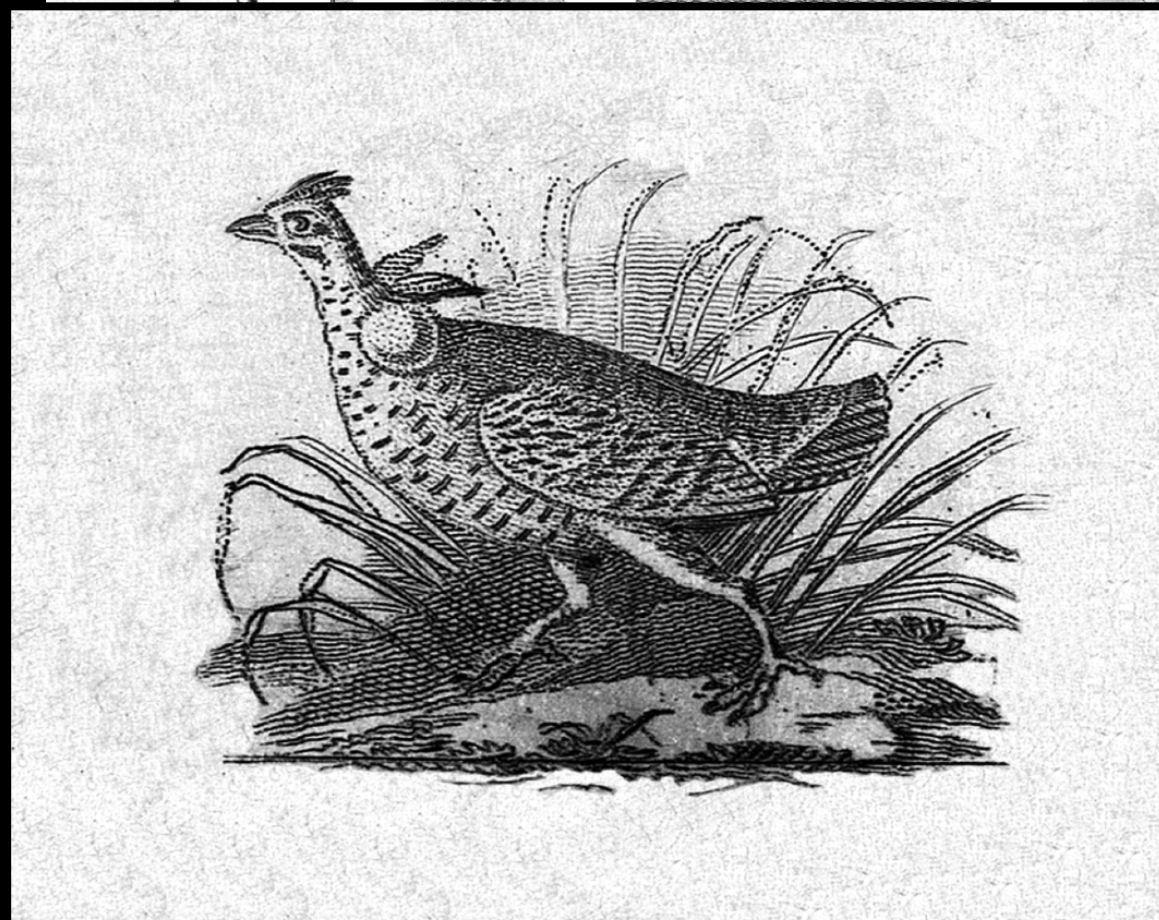
Ca. 1825, Printers Proof Sample sheet of Fairman, Draper, Underwood & Co. displaying Heath Hen vignette.



Courtesy of the Eric P. Newman
Numismatic Educational Society.

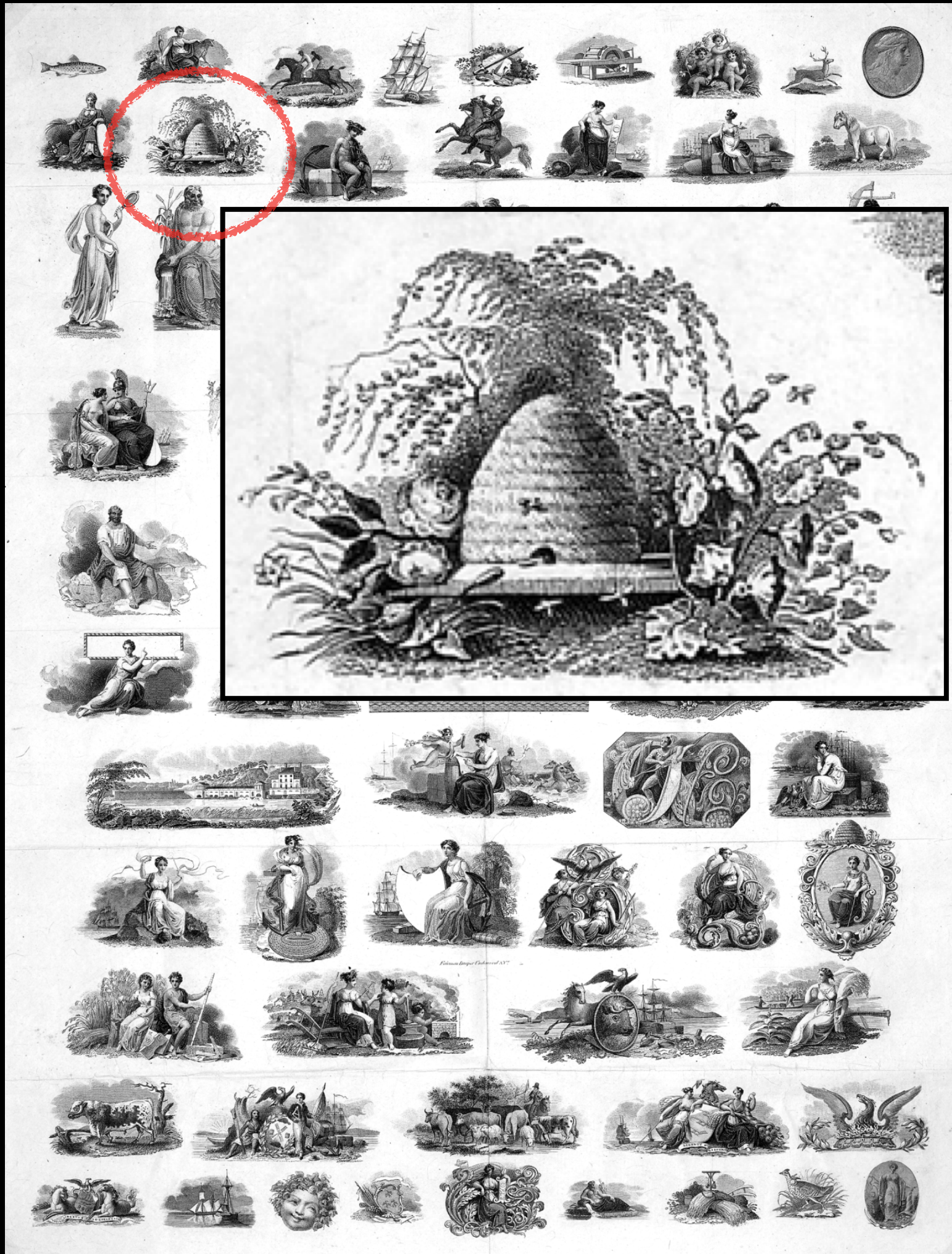
Ca. 1825, Printers Proof Sample sheet of Fairman, Draper, Underwood & Co. displaying Heath Hen vignette.

Fairman Draper Underwood & Co.



Courtesy of the Eric P. Newman
Numismatic Educational Society.

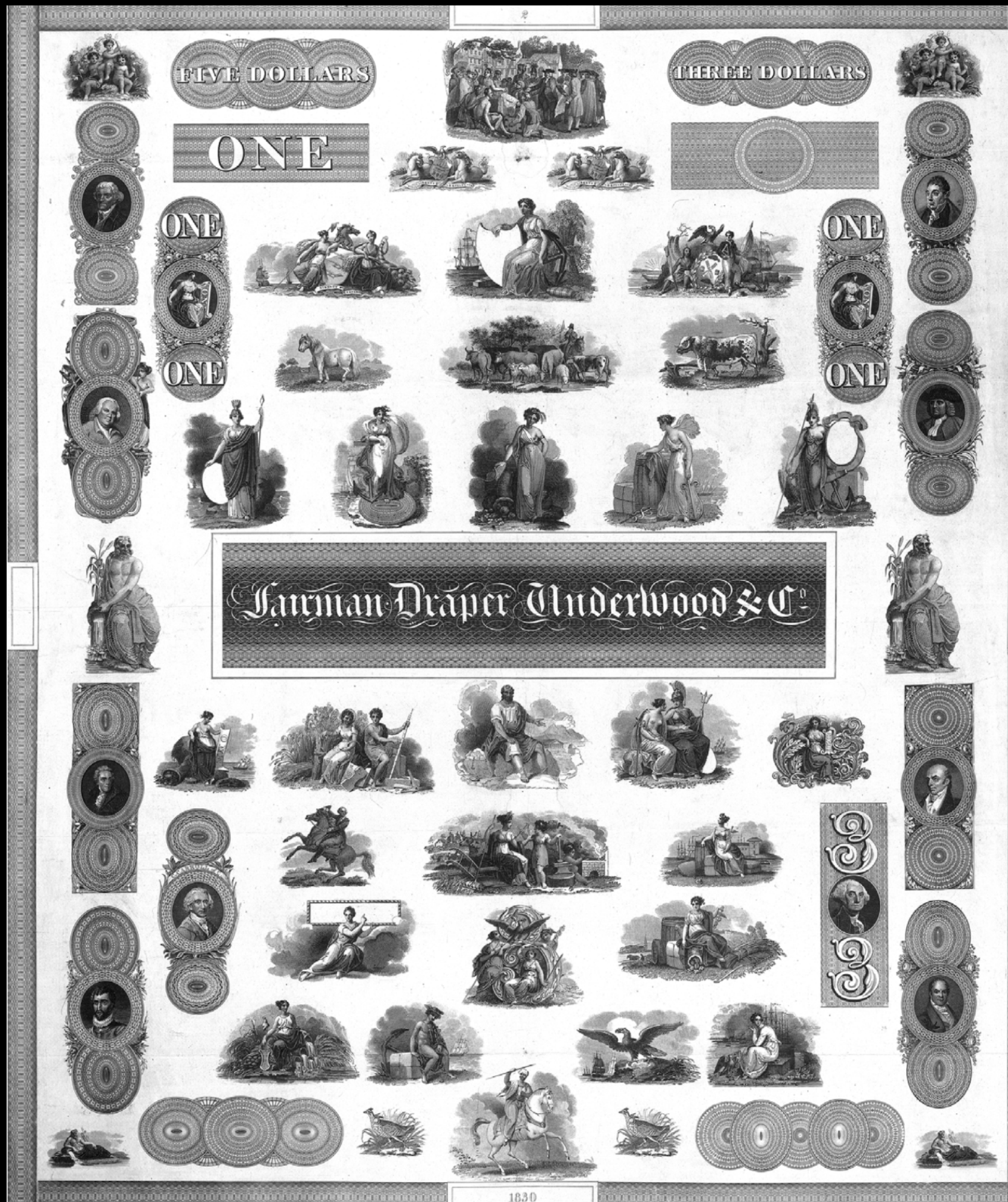
Aside: Sharp-eyed viewers may have spotted the Beehive vignette, the subject of another NumiStorica.com presentation.



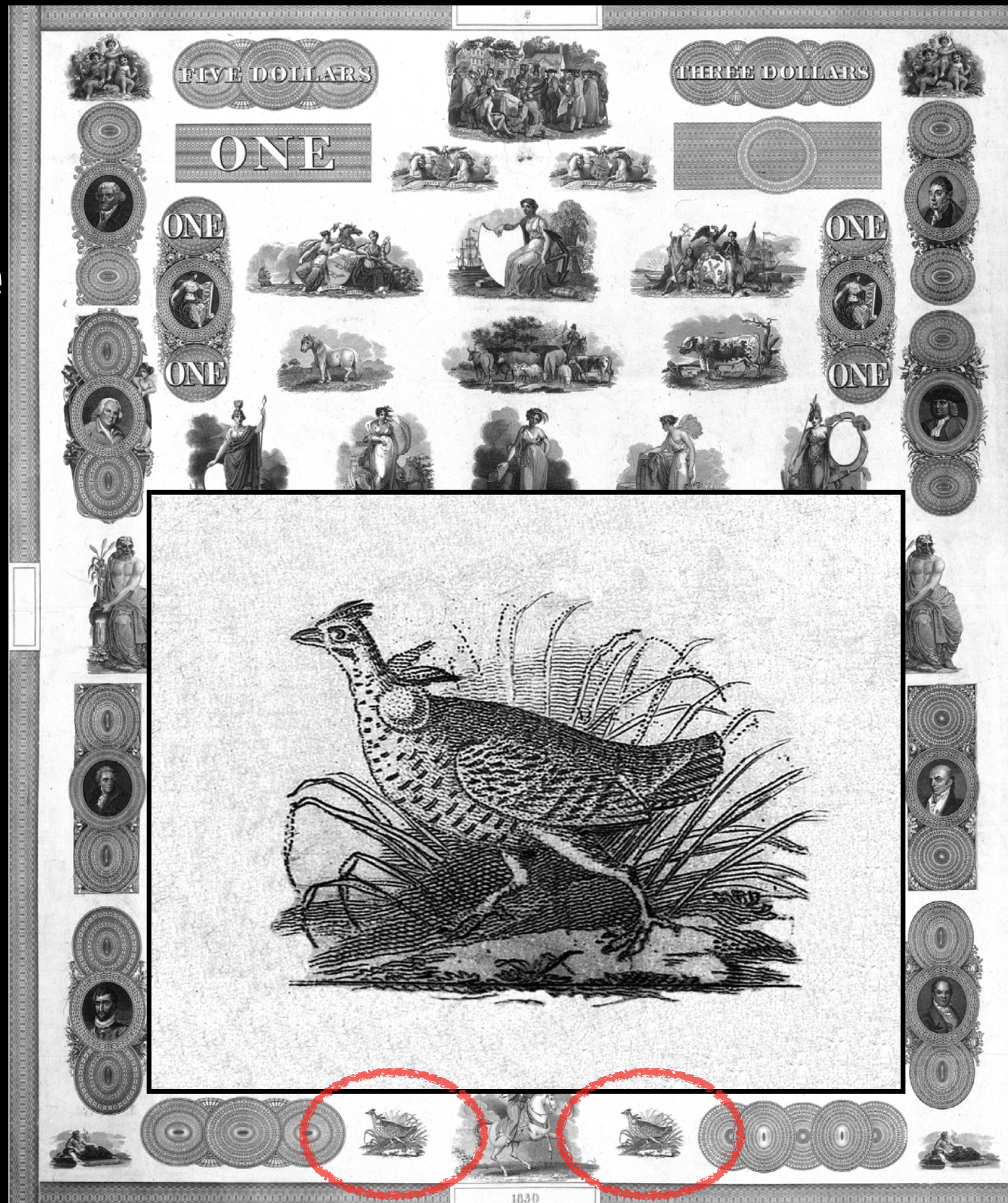
BEEHIVES



Newman also found a second sample sheet of Fairman, Draper, Underwood & Co. (ca. 1830) displaying two copies of the Heath Hen vignette.



Newman also found a second sample sheet of Fairman, Draper, Underwood & Co. (ca. 1830) displaying two copies of the Heath Hen vignette.

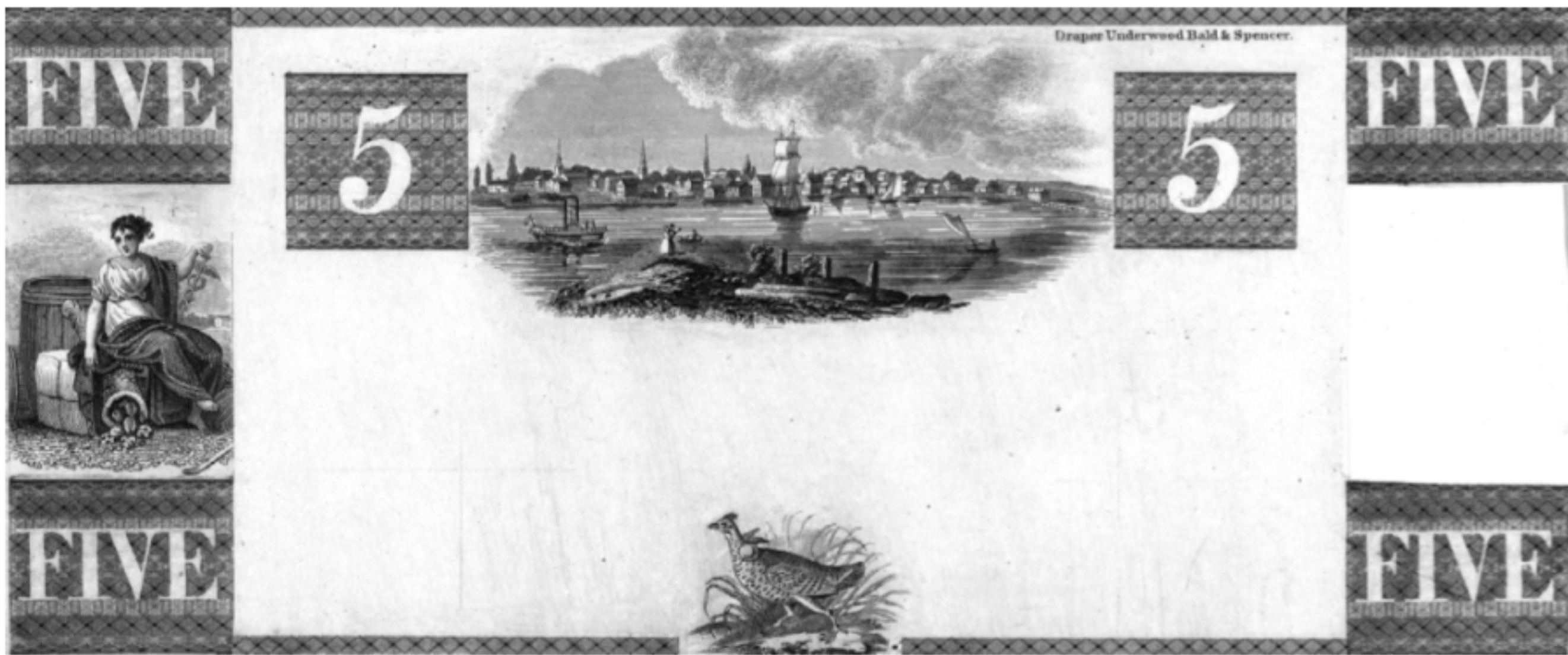


Peck & Newman subsequently found Audubon's Heath Hen on two sample (proofs) bank notes printed by the Fairman firm, on banks from Norwalk, Ohio and Bridgeport, Connecticut.

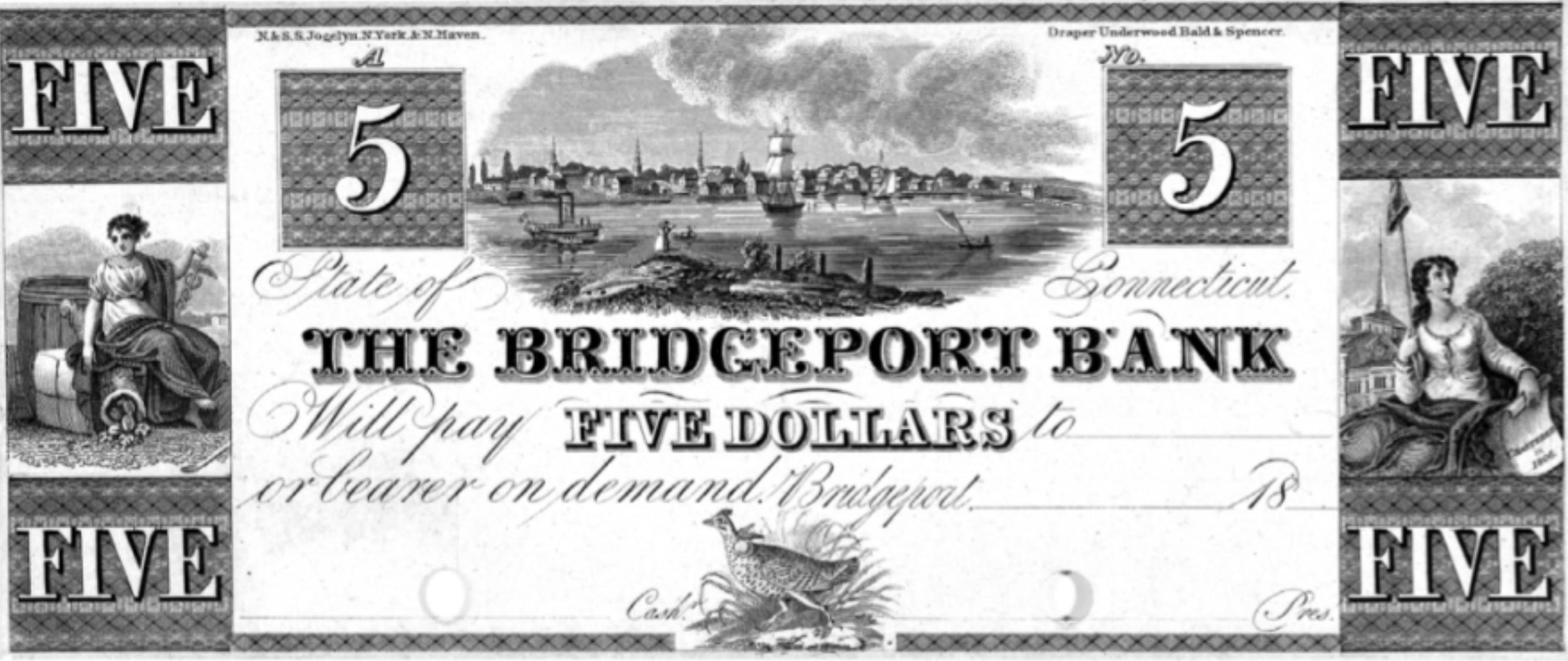


Preliminary design of \$3 note from Norwalk, Ohio; engraving firm now Draper, Underwood, Bald & Spencer.

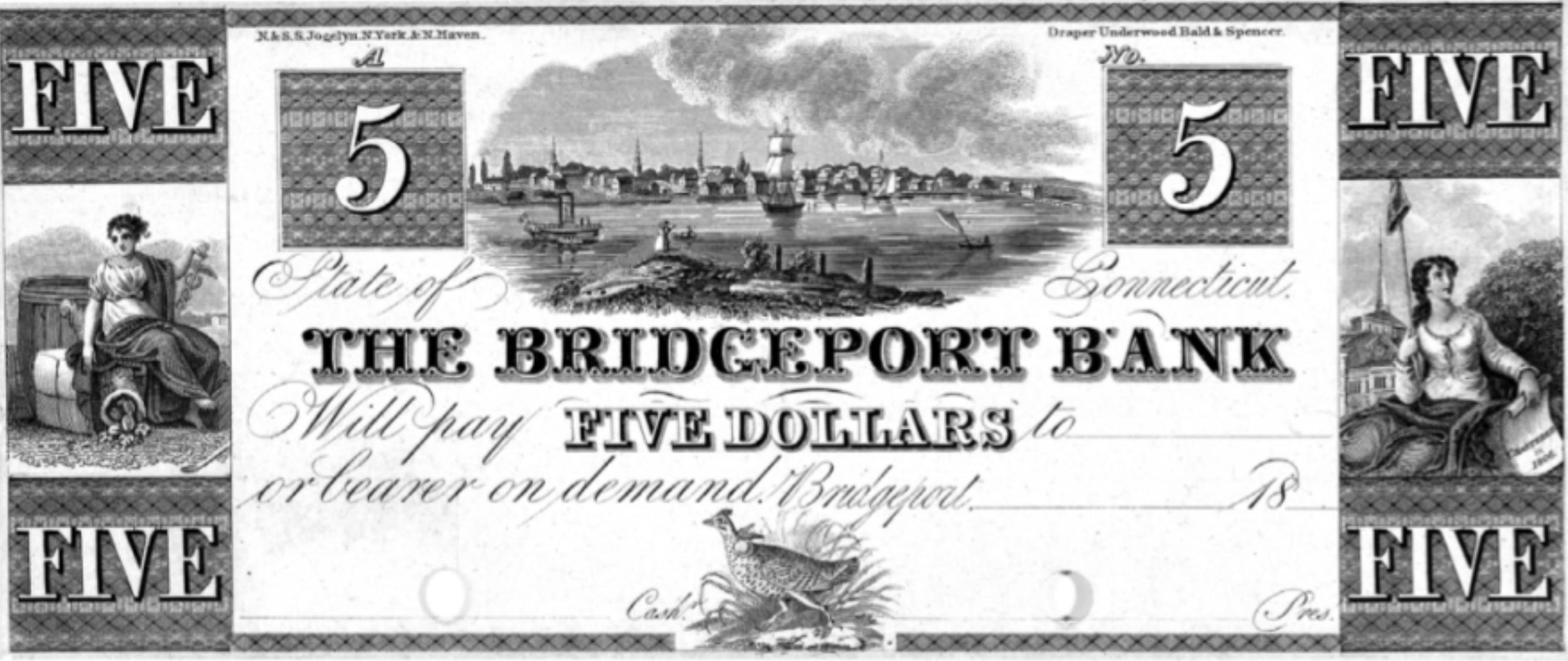




Preliminary design of \$5 note of The Bridgeport Bank; firm now Draper, Underwood, Bald & Spencer.



Further completed proof of \$5 note; firm now Draper, Underwood, Bald & Spencer.



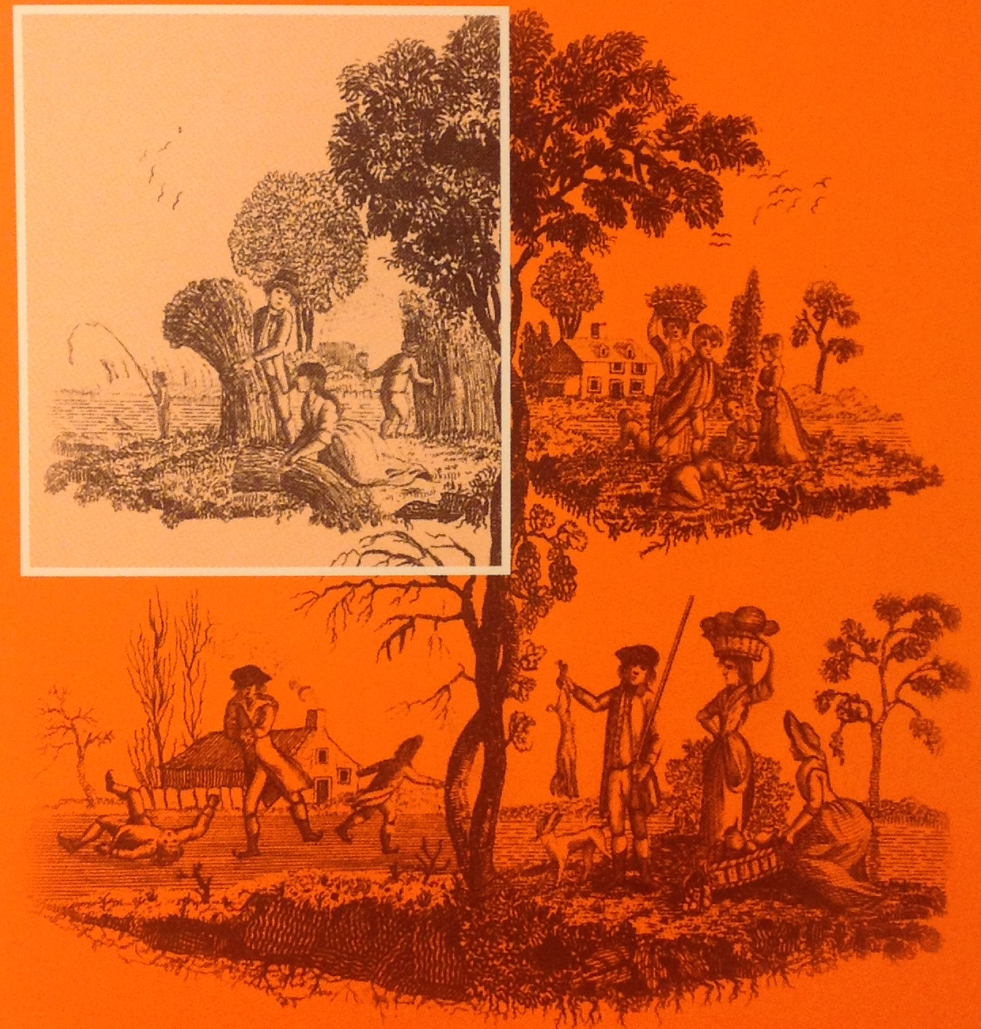
For decades and decades, researchers had been looking in the wrong states and time period -- and at *issued* notes.



**Instead, Audubon's early Heath Hen
had been hiding in 'plain' sight on
sample sheets and proof printings.**

**The full account of
Peck & Newman's
research on
Audubon's Heath Hen
and its engraving
appeared in the Fall
2010 issue of the
*Journal of the Early
Republic* of the
Society for Historians
of the Early American
Republic.**

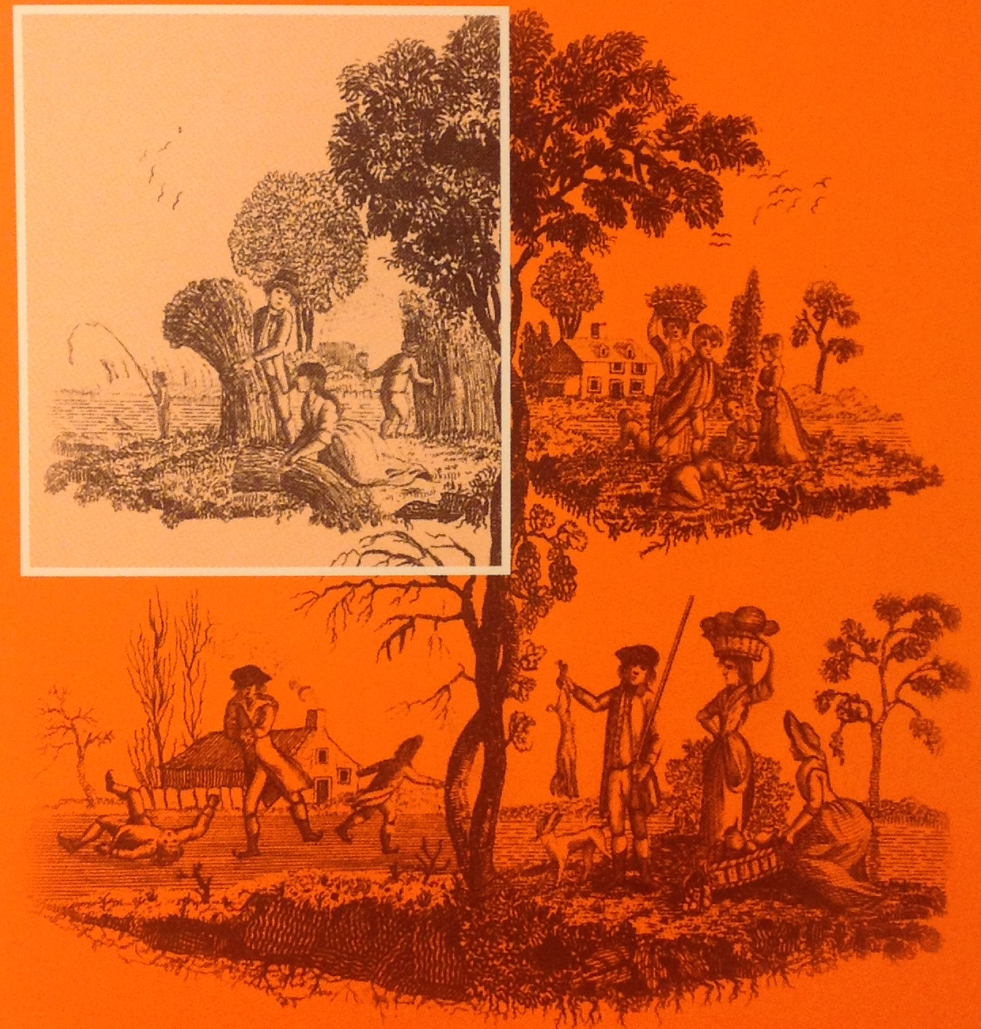
Journal of the
Early Republic



Volume 30, Number 3
Fall 2010

Publication in this prestigious academic *Journal* is significant, but understates the public's fascination with Audubon and Treasure Hunts!

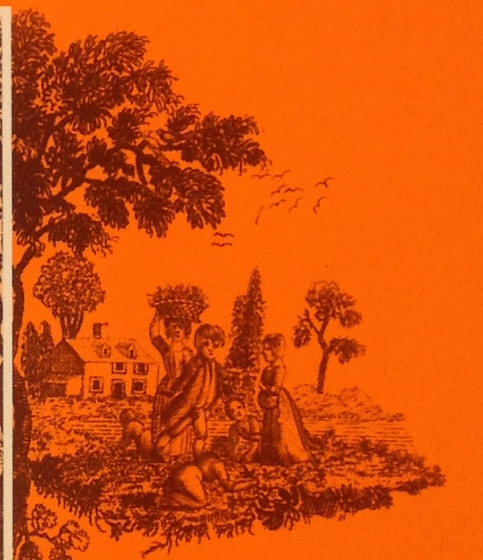
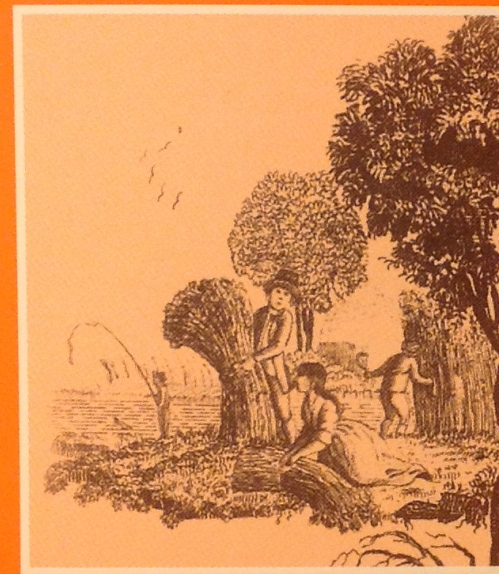
Journal of the Early Republic



Volume 30, Number 3
Fall 2010

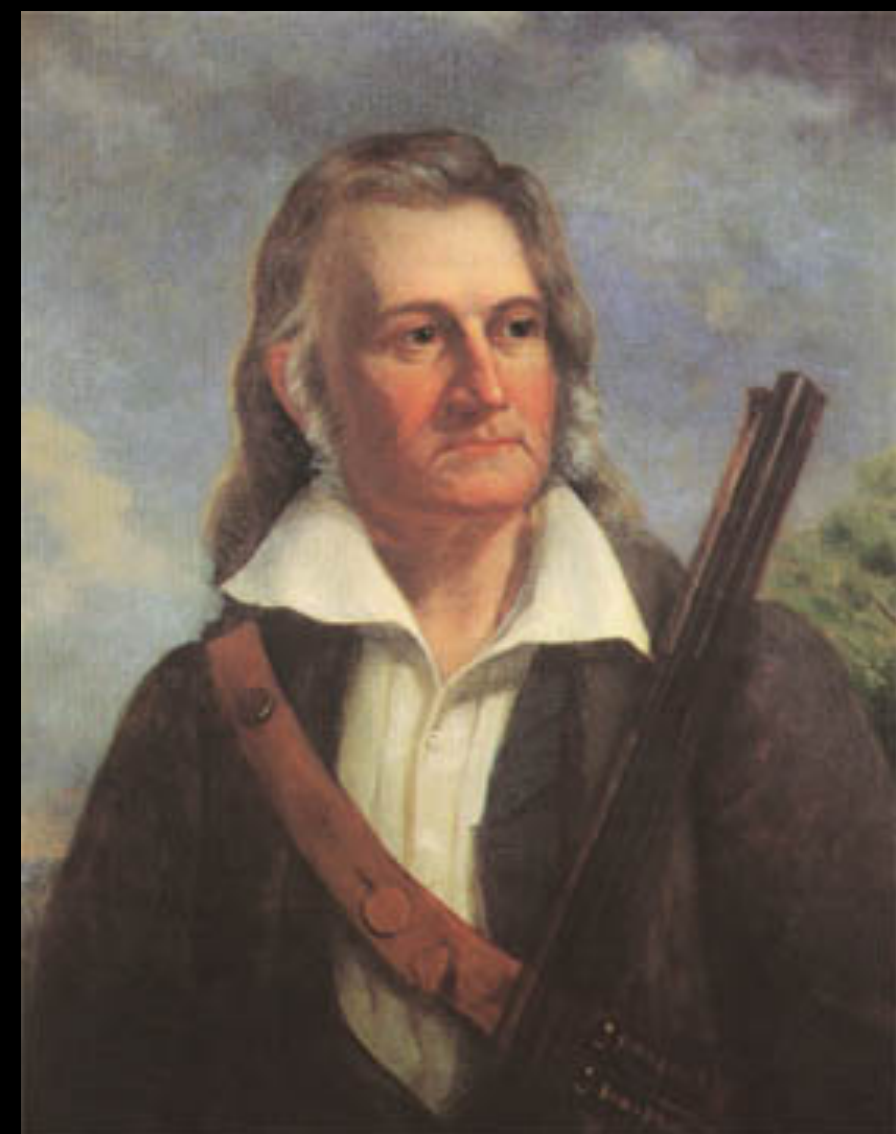
Articles & broadcasts followed with *The Philadelphia Inquirer*, *Associated Press*, *Reuters*, *NPR*, *National Geographic*, *Antiques*, *American History*, *Audubon*, *Coin World*, *Journal of the Print World* -- and many, many more!

Journal of the Early Republic

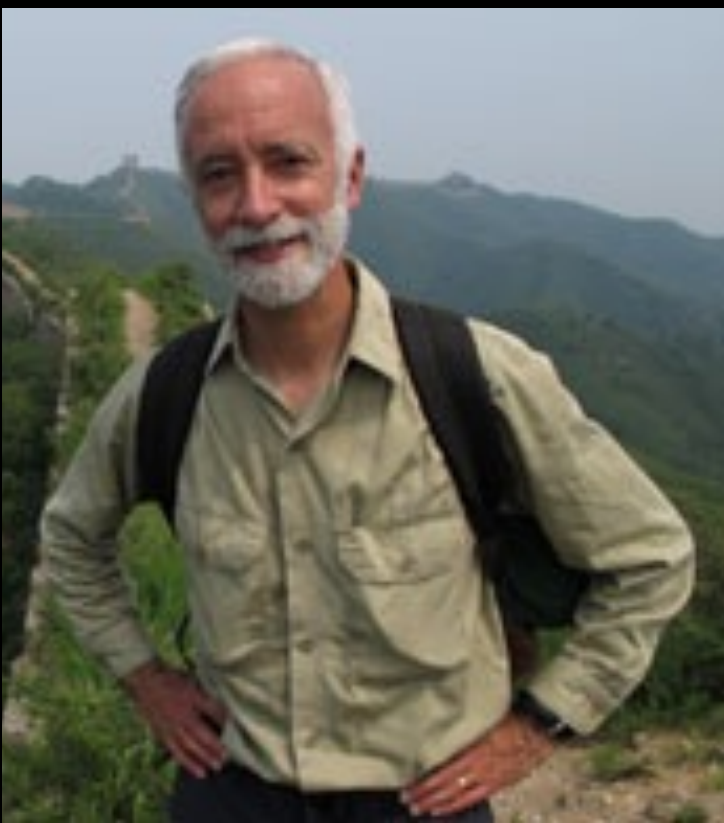


Volume 30, Number 3
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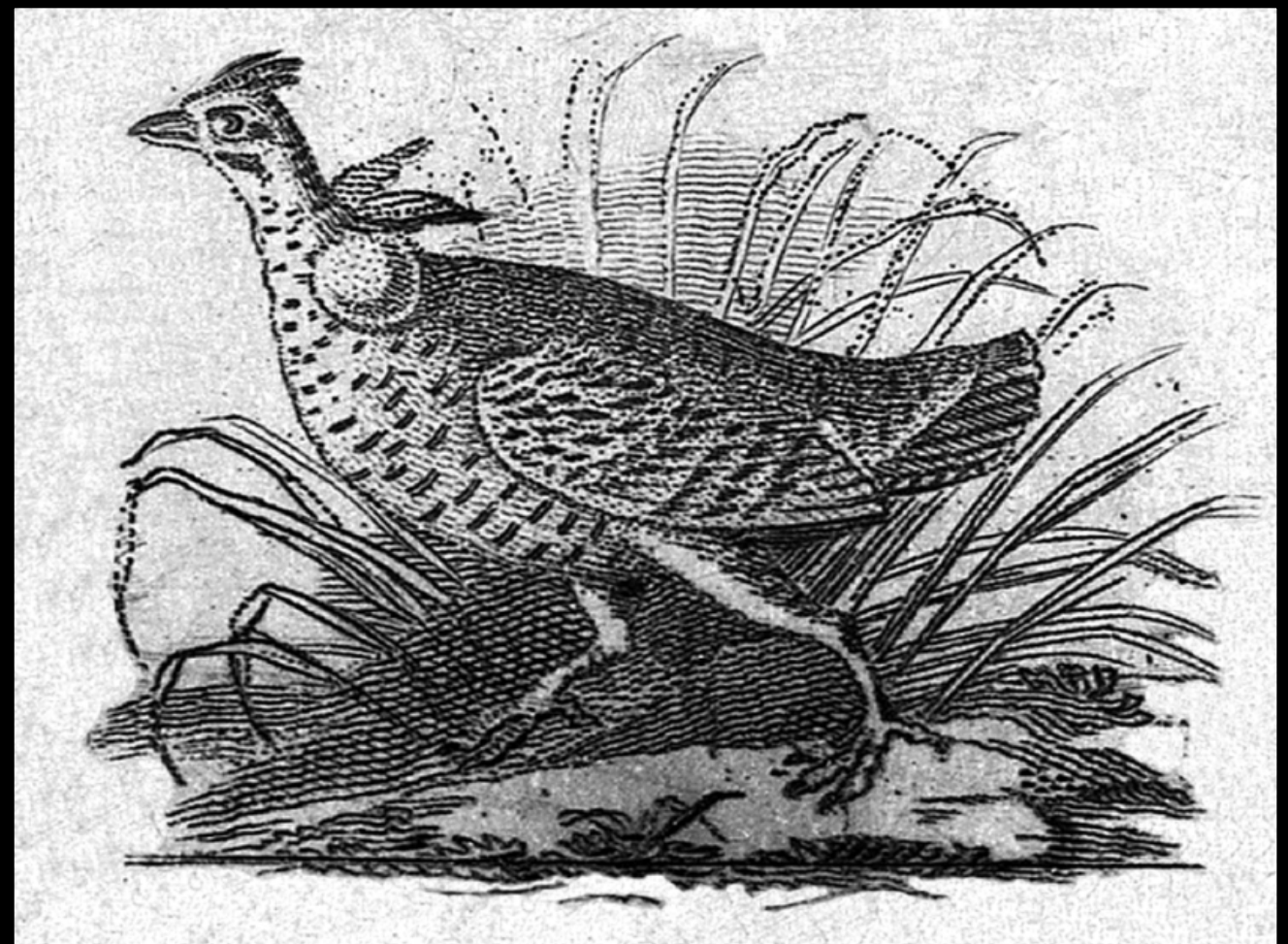
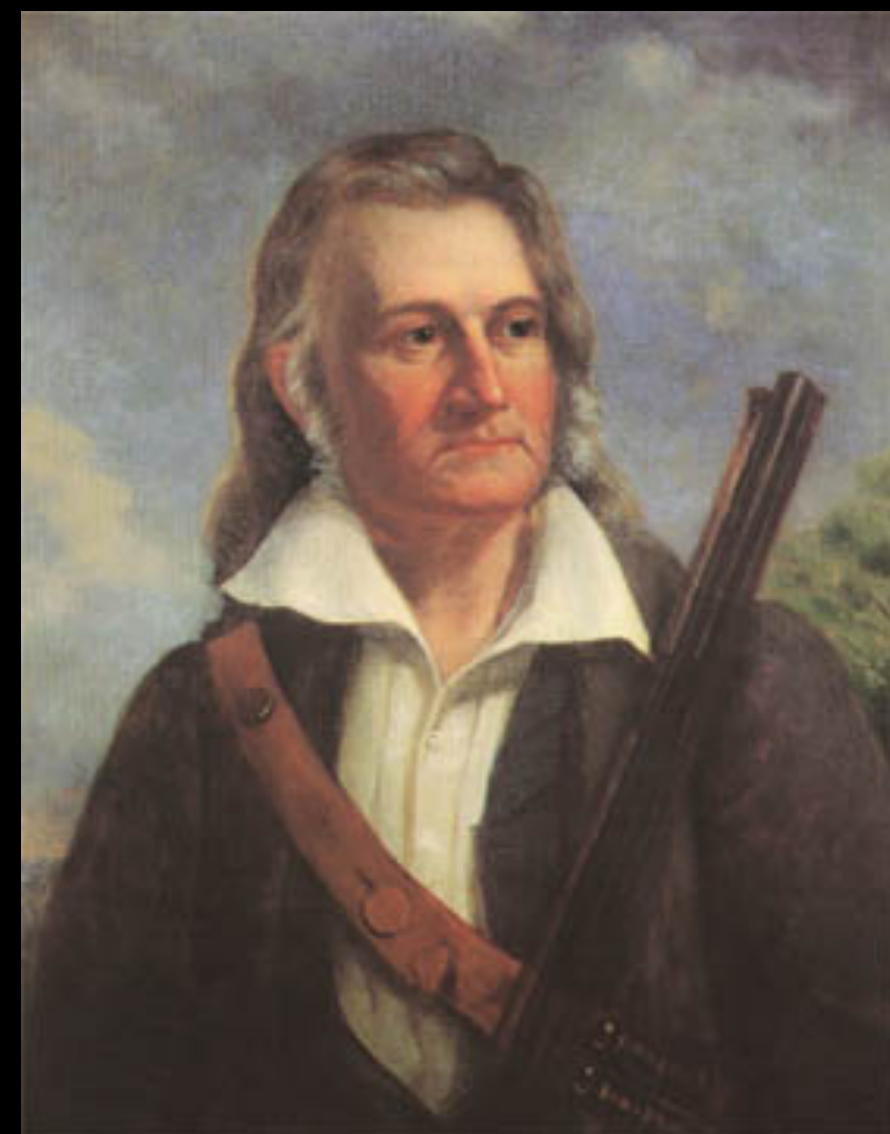
While Audubon now enjoys a worldwide reputation, in his younger years he resorted to a fair amount of self-promotion. His claim of having his art appear on a banknote, some earlier



scholars suggested, was an Audubon invention, burnishing his reputation in the lean years before publishing his landmark book, *The Birds of America* (1827-1838)."



The research of Newman & Peck rescued Audubon's reputation from these charges.



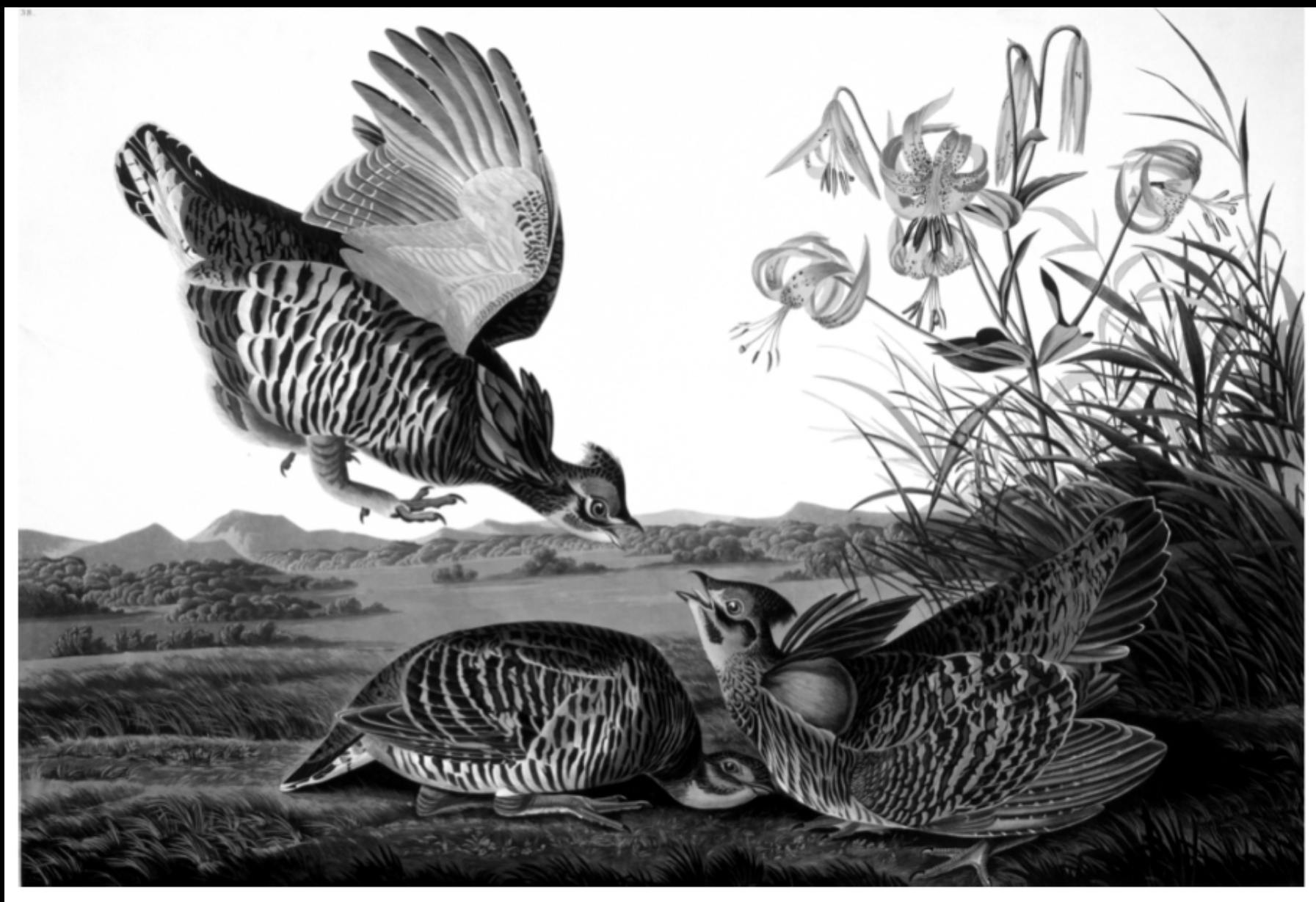


Plate CLXXXVI in The Birds of America was this engraving of "Pinnated Grouse" by Robert Havell, Jr. (Published 1834), after Audubon's painting of 1824.

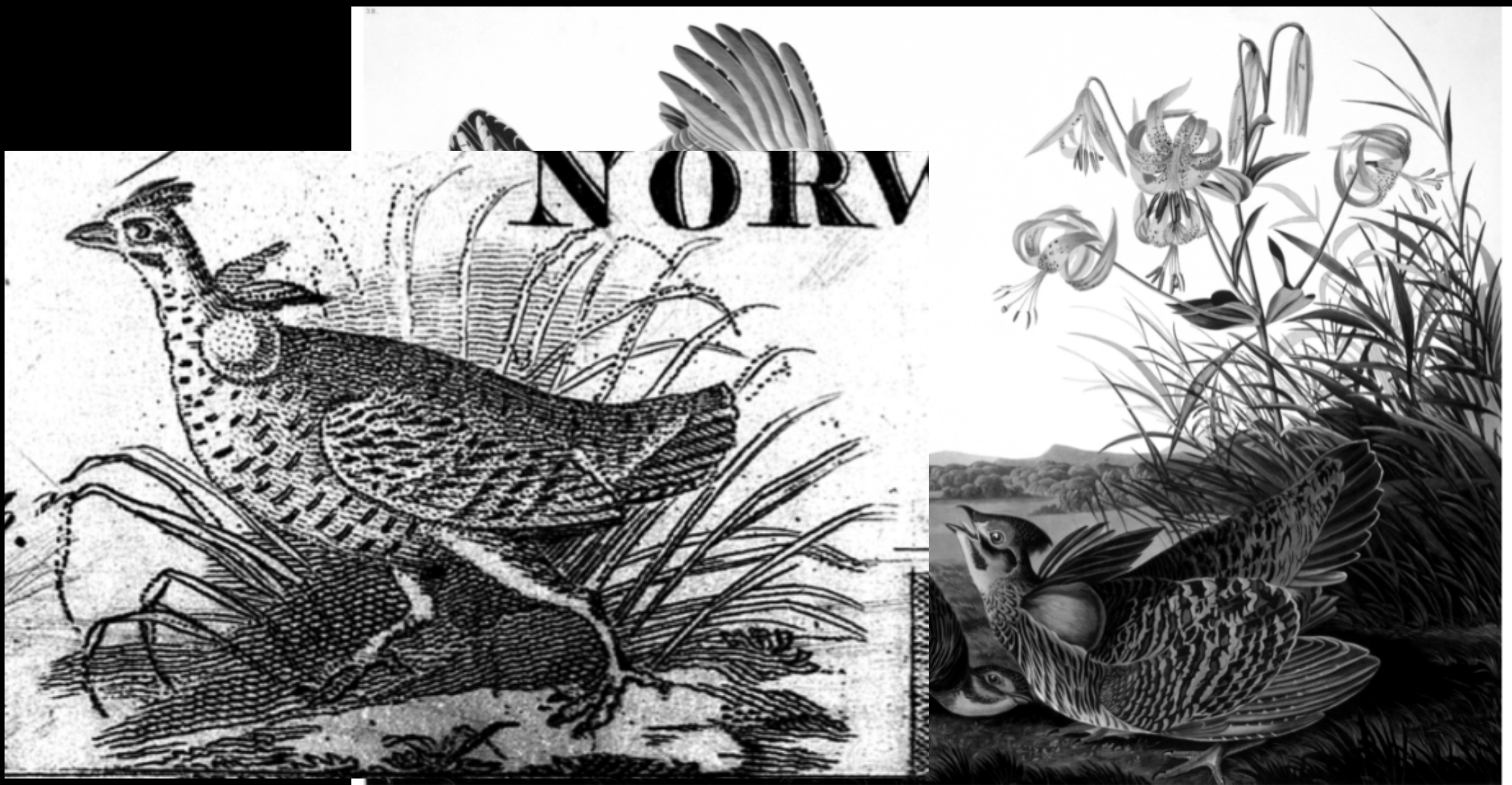


Plate CLXXXVI in The Birds of America was this engraving of "Pinnated Grouse" by Robert Havell, Jr. (Published 1834), after Audubon's painting of 1824.

**Thank you for joining this
overview of an important
research effort.**

And special thanks to:

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Numismatic Society Library for his
aid with Dilliston's publications.**

**Ria Capone, Reference Librarian
Academy Library and Archives
Academy of Natural Sciences
of Drexel University**

And special thanks to:

***The Eric P. Newman Educational
Society***

**HA.com for the
coin & currency images
from their *Auction Archives*.**

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www.NumiStorica.com website.**

**It was created in Apple Keynote. The .pdf
version misses the transitional effects,
but allows you to choose your pace.**

**For more information, corrections, etc.
please contact me at
r.b.korver@NumiStorica.com**

25 July 2015 a

